

The Life of Wilhelm Meister's Lehrjahr

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Lehrjahr.

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Preface.

Wilhelm Meister is a novel of adventure showing the progress in the culture of a young man as he rises out of the limitations of the bourgeois class to the higher cultured life of the nobility; in the first five books by means of the theatre, in the last two by means of personal association, the 6th book being an interpolation in which the hero has no part. It is almost universally agreed by critics that the chief aim of the novel is culture, although there is some disagreement as to the nature of it. Hettner says: Wilhelm Meisters Lehrjahre sind eine Odysee der Bildung: eine abenteuerliche, gefahrliche, aber erfolgreiche Infahrt durch die mannigfachsten und gefährlichsten Klippen, aber erfolgreich mit glücklichen P. 114. Annot.
 ung to Schiller: Wilhelm Meisters Lehrjahre sind die Bildungsgeschichte eines Menschen, der von einem leeren, unbekannten Ideal in ein bestimmtes, wirkthätiges Leben tritt

ohne die idealisierende Kraft dabei einzubringen. Helmer. p. 125. Seeley doubts that vocation in general is the real subject of the book, but his discussion shows that by vocation he means a practical culture applied to living and later he says that we get more satisfaction out of the novel if we regard it as a novel of culture and in close connection with Goethe's life. Seeley p. 139

Much, I might almost say too much, has been said about the importance of the novel. Schiller was very enthusiastic about it and urged its completion. Goethe himself says of it: "Es bleibt eine der uncalculabelsten Productionen, man mag sich in Langer oder in Theilnahme tracken, ja ich zu hundertmalen fehlt mir beides der Maszstab." (Smith p. 317.) Many critics insist that in this novel was recorded the first real appreciation and criticism of Shakespeare.

Many incidents and many people are taken from Goethe's own experience. Smith even goes so far as to say that Wilhelm has more

of Goethe in Hobbes than any of Goethe's ideas
and goes on to show in what specific respects
his assertion is true. Many of the theories
recorded are doubtless Goethe's own beliefs, but
I have not aimed to show what I thought
the novel represented of Goethe and his
ideas, but what it shows of the world
and its thoughts. I have not attempted
an interpretation of the great amount
of allegorical matter in it.

I have worked from the point of view
that supposing nothing was left us
of the time of the novel except its records,
the novel itself would give us a pretty
good idea of the elements which
formed the life of its time. Every
time I have gone over the novel I

have found much that might be
added as well as much that might
be omitted; so while I feel quite sure
that another winter's work on the subject
would bring new points to light, it

would also oblige me to discard some of the materials used.

The references in red ink are all to the novel itself, the Roman numerals indicating the volume and the English the page and after the colon the line. When two references follow each other, both referring to the same volume, it is indicated with the first reference only.

Houses.

Although many houses are mentioned in the novel, there is no one piece of exterior description which is sufficient to give a definite idea of what any one house looked like. By a comparison of references, however, some conception of houses in general can be obtained. Both city and country houses enter into the narrative, Mariana's, Wilhelm's, Werner's and the hotels being in the first class, and Lothario's, Natalia's, Theresa's, the Counts' being in the latter. In front of Mariana's house was a short flight of steps, at the top of which was a² landing large enough to sit on for some time. A³ brass knocker was attached to her door, which was locked by means of a key.⁴ Wilhelm's home had been⁵ sold after the death of his grandfather and rebuilt in a more elegant and up to date fashion, but, while considerable is said as to its ~~exterior~~^{interior} nothing is said of its ex-

¹ I 46:34

² I 73:38-42

³ I 73:39

⁴ I 74:10-11

⁵ I 44:14

terior. The old house had a balcony, constructed between the gables of the house, which had been a favorite place with Wilhelm.¹ While two hotels enter the story not much is told of either of them. One of them was on the Market and was at least two stories high; opposite it was a lodging house; windows in both opened on the street. The hotel or lodging house in which Ludo and Aurelia lived was quite an extensive affair, being some stories high and having a rather elaborate arrangement of rooms, with a pleasure garden and summer house to the rear.² Another village hotel is mentioned which boasted of only one room, in which the whole company were quartered for the night some sleeping on straw, others on benches and some on the table.³

Of Lothar's house more may be learned than of any other. "Ein altes unregelmäßiges Schloß mit einigen Türmen und
¹I, 31:38. ²I, 88:16-89:9. ³II, 50:3-51:24. ⁴I 213:10-40

Giebeln schien die erste Anlage dazu gewesen zu sein: allein noch unregelmäßiger waren die neuen Gebäude, die, teils nah, teils in einiger Entfernung davon errichtet, mit dem Hauptgebäude durch Galerien und bedeckte Gänge zusammenhängen. Alle äußere Symmetrie, jedes architektonische Ansehen schien dem Bedürfnis der innern Bequemlichkeit aufgeopfert zu sein. Keine Spur von Wald und Krähen war zu sehen, eben so wenig als von künstlichen Gärten und grossen Alleen. Ein Gemüse- und Baumgarten drang bis an die Häuser heran, und kleine nutzbare Gärten waren selbst in den Zwischenräumen angelegt. Ein heiteres Dörfchen lag in einiger Entfernung: Gärten und Felder schienen durchaus in dem besten Zustande."

The interior but not the exterior of Theresa's Natalias house is described. Theresa's home was

ting and cosy with a little garden at the rear; so eng waren die Hüge und so reichlich war alles bepflanzt," that Wilhelm could scarcely turn around. "Er musste lächeln, als er über den Hof zurückkehrte; denn da lag das Brennholz so accurat gesägt, gespalten und geschränkt, als wenn es ein Theil des Gebäudes wäre und immer so liegen ^{bleiben} sollte. Kein standen alle Gefäße an ihren Plätzen, das Hänschen war weiß und rot angestrichen und lustig anzusehen." Everything points to the fact that Therese is distinctively the housekeeper of the novel.

In proportion to this amount of exterior description the interior receives a great deal of attention. No one house is described throughout from cellar to garret but enough is said about all the houses together to give some idea of the rooms and their uses. In Wilhelm's home, his early recollections dwell with delight on the pantry or storeroom, where his mother sometimes called

for his willing assistance and rewarded him with a dried plum. It was full of the delicious odors of spices and the feeling of things put away out of the range of inquisitive eyes and exploring little hands. Once when his mother forgot to lock it he slipped into this realm of untold delight with ^{its} chests, sacks, bags, boxes and glass jars filled with dried plums, apples, orange peel and sundry other good things¹. Next to this was the kitchen, which needs no description after the novelist says that order and cleanliness were the elements in which Wilhelm breathed at home.² His own room, his since he was a mere boy, was the realm wherein his taste ruled supreme. Seine Bettröhre waren in große Faltten aufgezoogen und mit Quasten befestigt, wie man Thronen anzustellen pflegt; er hatte sich auf den Tisch einen Teppich in die Mitte des Zimmers und einen feinem auf den Tisch anzuschaffen gewünszt; seine Bücher und Gerätschaften legte und stellte er fast mechanisch so, dass ein niederländischer Maler

¹ I 25:16 - 26:17. ² I, 26:11. ³ I, 60:12-13

gute Gruppen zu seinen Stillleben hätte herausnehmen können!"

Before his grandfather's death the drawing room had been decorated with the rare and valuable pictures of that collection which recurs again and again in the story. In the outer entrance the children had played before the pictures.² Then the art collection was sold and the house built and furnished according to Herr Meister's ideas of the fitting. "Guar empfand er eine besondere Neigung zum Prächtigen, zu dem, was in die Augen fällt, das aber auch zugleich einen innern Wert und eine Dauer haben sollte. In seinem Hause musste alles solid und massiv sein, der Vorrat reichlich, das Silbergeschirr schwer, das Tafelservice kostbar; dagegen waren die Käste selten; denn eine jede Mahlzeit ward ein Fest, das sowohl wegen der Kosten, als wegen der Unbequemlichkeit nicht oft wiederholt werden konnte. Sein Haushalt ging einen gelassenen und einformigen Schritt, und alles, was sich darin bewegte und erneuerte, war

gerade das, was mir anderen einigen Genuss gab."¹
 Wilhelm's opinion of his home is not hard to comprehend when he says: "Diese seidnen Tapeten, diese englischen Mobilien, sind sie auch unnütz? Könnten wir uns nicht mit geringeren begnügen? Wenigstens bekomme ich, dass mir diese gestreiften Hände, diese hundertmal wiederholten Blumen, Schnörkel, Körbchen, und Figuren einem durchaus unangenehmen Eindruck machen. Sie kommen mir vor wie unser Theatervorhang."²

Werner's little, dark, old-fashioned house was not far away. Perhaps just across the street from Meister's handsome new house - the one happy and cheerful though homely; the other large, fine and cheerless. Here Werner's little old-fashioned desk ~~sat~~ stood in the stuffy library and his furniture was old and shabby, but he lived happy and comfortable. His hospitality was free and hearty though his service was plain and simple. His cellar wasn't full of wine but he used what he had and replaced it with better.³

¹I, 44: 23-33. ²I, 18: 2-8. ³I 44: 35-45: 9.

The old castle, in which the Melina troupe was established while at the Count's country place, was dilapidated within and without. It had been left right back of the new castle and dispoiled of much of its former elegance to furnish the new house. In an effort to modernize and decorate the place, false fireplaces had been put in and closed up above.²

* Lothario's house, proper receives but a scant description. Wilhelmina was ushered into a parlor on his arrival, the walls of which were hung with portraits.³ A side door springing off of this room led to a cabinet, a sort of ~~den~~ den belonging to Lothario. Here the walls were hung with tapestry, which served to hide the secret doors opening into it.⁴ Lothario's house is filled with mystery, no small part of which is effected by the hidden doors and passages which lead through it.

Natalia's home was large and roomy as well as
* Note: The secret tower will be discussed under the operations of the Society of the Tower.

delightfully furnished. A broad flight of low steps led up from the front entrance and in the niches in the walls of the hall stood marble statues and busts. In connection with this house is "der Saal der Vergangenheit, the description of which is as near that of a public room as any given. It is a family chapel and burying place in one and its purpose seems to be to remove the repulsiveness of death and to bring the Vergangenheit into constant relation ^{with} the present and future.

While Helchen and Natalia enter it the arrangement and decoration are accurately described. "Sie führte ihn durch einen geräumigen Gang auf eine Thüre zu, vor der zwei Sphinxen von Granit lagen. Die Thüre selbst war auf ägyptische Weise oben ein wenig enger als unten, und ihre ehernen Flügel breiteten zu einem ernsthaften, ja zu einem schauerlichen Anblick vor. — — — In die Hände waren verhältnismässige Bogen vertieft, in denen grössere Sarkophage standen; in den Pfeilern dazwischen sah man kleinere

Öffnungen, mit Aschenkästchen und Gefäßen geschmückt; die übrigen Flächen der Wände und des Kuppels sah man regelmäßig abgeteilt und zwischen heitern und mannigfaltigen Einfassungen, Kränzen und Girlandenknoten und bedeutende Gestalten in Feldern von verschiedener Größe gemalt. Die architektonischen Glieder waren mit dem schönen gelben Marmor, der ins Rötliche insicherblickt, bekleidet, hellblaue Streifen von ungleichlicher chemischer Komposition ahnten den Lasurstein nach und geben - - dem Ganzen Einheit und Verbindung."

This hall of the past may be interpreted to mean many things. Goethe says definitely however what it means to him. "Welch ein Leben - - in dieser Saal der Vergangenheit! Mann könnte ihn eben so gut den Saal der Gegenwart und der Zukunft nennen. So war alles und so wird alles sein! Nichts ist vergänglich, als der eine der genießt und zuschaut. Hier dieses

Bild der Mutter, die ihr Kind an ~~an~~ Herz drückt, wird viele Generationen glücklicher Mütter überleben. Nach Jahrhunderten vielleicht ~~erfreut~~ freut sich ein Vater dieses bärtigen Mannes, der seinen Ernst ablegt und sich mit seinem Sohne neckt. So verschämt wird durch alle Zeiten die Braut sitzen und bei ihren stillen Wünschen noch bedürfen, daß man sie tröste, daß man sie zuredet; so ungeduldig wird der Brautgamm auf der Schwelle horchen, ob er hereinreden darf."

In addition to these descriptions of interiors, various articles of furniture are mentioned when their use demands them. Carpets and tapestries, large tables and small ones, chairs and easy chairs, tableware such as silver service and napkins, mirrors, dressing stands, beds and bedding, including mattresses, pillows and quilts, all find their places in the novel without description. The means of lighting deserves specific notice. Natalia is said to be sitting behind a lampshade
 II 239: 15-27.

when Wilhelm entered the room.¹ I have been able to find no illustration of a lamp shade behind which one could sit and be shaded. There is the only ^{me other} instance where a lamp is mentioned.⁵ Torches out of doors, and lanterns and candles in doors seem to provide all the light.² Oil is mentioned only in connection with oiled paper used for decorative purposes on the stage, but I am sure it is not kerosene.³ A magic lantern is mentioned in such a way as to indicate that its use was at least similar to that of the present ~~magical~~ ^{instrument.} ~~lanterns~~.⁴ Nothing specific is said about heating, but as stoves are mentioned incidentally from time to time, I take it that they were the only means of heating used. No fuel except wood appears.

⁵ I, 177: 35.

¹ II, 214: 14.

² II 213: 23; I, 131: 30-40; I, 149: 29. II 213: 37.

³ I, 158: 37

⁴ I, 168: 42.

Clothing and Manners of Dressing.

The same general statement may be made with regard to clothing as was made concerning houses: that is no particular manner of dress is described minutely, unless it be Wilhelm's travelling costume, but nevertheless a general idea is given of the clothes of the times. The materials from which clothes are made is mentioned incidentally; taffeta¹, for trimming outside garments; velvet², for coats and trimming; linen³, for general use; muslin⁴, for underwear; calico, for ordinary things. No woollen material is mentioned at all. See addenda.

Neckcloths seem to have been worn by both ladies and gentlemen and to have been made of various kinds of material. Jackets, coats, boots, slippers, hats, caps, waistcoats, trousers, dresses and capes appear in various places according to their uses and importance. Ribbons and cloth seem to have been regarded as things

¹ I, 29:19. I, 112:28

² II, 186:36

³ I, 15:16. I, 41:34-35.

of sufficient value to be nice presents. Various other articles of adornment and toilet convenience are said to have been lying about in Mariana's room. "Die Werkzeuge menschlicher Reinlichkeit, als Kämme, Seife, Tücher, und Pomade, waren mit ^{den} Spuren ihrer Bestimmung gleichfalls nicht versteckt. Musik, Rollen und Schuhe, Kräcke und italienische Blumen, Etruis, Haarnadeln, Schminktöpfchen und Bänder, Bücher und Strohhüte, keins verschmähte die Nachbarschaft des andern, alle waren durch gemeinschaftliches Element, durch Puder und Staub, vereinigt."² A Schmüßbrust and Röcke are mentioned a little later as lying around in this careless fashion.³ Mariana seems to have had plenty of things, but to have been a very untidy housekeeper.

A few general remarks serve to describe several of the costumes upon various occasions. For instance when Wilhelm first called upon Philine she received them in a very negligent costume. "Sie hatte eine schwarze Mantille über ein weißes Negligé geworfen, das, eben weil es nicht ganz reinlich war, ihr ein häusliches und bequemes Ansehen"⁴

¹ I, 6: 10-20

² I, 6: 10-17

³ I, 6: 24, 25

gab; ihr kurzes Röckchen liess die niedlichsten
 Füße von der Welt sehen." Philine wore very small
 dainty shoes and was always ready to show them.²
 Her dressing gown, some sort of a ~~thing~~ that she
 threw over her shoulders, was large enough to
 serve as a Pude-mantel for Helheim too.³ Her
 straw hat and necktie she did not hesitate to
 give away to beggars;⁴ but perhaps they were old and
 out of style anyway and she wanted to get rid of
 them in order to excuse herself for getting new
 ones.

The countess is said to have had very beau-
 tiful clothes and a great abundance of them, but
 none are satisfactorily described. The fact, that
 no woman's gown is described accurately or
 anything like closely, indicates either that the
 women did not have very nice clothes, or that
 Gathe did not notice them closely. I can hardly
 believe the former and I am unwilling to think
 the latter.

Men apparently had no more extensive ward-
 robes than the ladies, although the information

¹ I. 90:41-91:2. ² II. 22:12-22. ³ I. 91:25-27. ⁴ I. 98:36-37.

concerning, one or two of their costumes is quite good. Mignon when dressed as a little boy wore a short silk waistcoat, with slotted Spanish sleeves, ^{and} long trousers with knee puffs. When promised a new suit, she purchased gray cloth and blue silk, saying she wanted a waistcoat and sailor trousers, such as the other little boys were wearing. The whole suit was to be trimmed with bands and facings of the blue silk. Wilhelm considered himself dressing very modestly when he wore the suit after which Mignon's was planned; it was gray, trimmed with a sky blue collar or cape-collar.²

Wilhelm's travelling costume made no pretense at being plain and inconspicuous. It consisted of a waistcoat, over which he could throw a mantle for warmth; long close fitting trousers were met by laced boots. In addition he wore a pretty silk scarf, independent of need of warmth. His neck was freed from the customary collar, and was wrapped with muslin in such a way as to resemble an antique neck dress, spreading

apart as it did at the top. The dainty silk necktie, kept in memory of Mariana, when knotted under the muslin & completed his outfit.' Werner describes Wilhelm in a suit not much different from this: he wore a short waist-coat, with great frills above it, ^{and} a round hat over long, loose, curled hair. This outfit a costume Werner considers but little removed from that of Hans Hurst.² Wilhelm's summer robe was made with long flowing sleeves turned back in oriental fashion.³

If the hint given in connection with the pedant may be considered seriously, it is to be inferred that lawyers were generally dirty, shabby and untidy about their clothes. Goethe says: 'Ein kümmerlich armer Teufel, den man an seinem verschabten, graulichbraunen Rocke und an seinen übelkonditionierten Unterkleidern für einen Magister, wie sie an Akademien zu vermodern pflegen, hätte halten sollen.' - - - ⁴

¹ I, 195: 29-196: 6.

² II, 203: 28-28

⁴ I, 107: 6-10

³ I, 60: 23-27

This old fellow is considered the shabby one of the company. His elbows are out and sundry patches serve to make his clothes last, but his wig is always stiff and powdered. While at the courts, his benefactor presented him with a new brown suit, and a watch and snuff box.

The manner of wearing the hair was elaborate. Women wore their hair down the back in curls and braids, no instance being mentioned where it was coiled or "dove up" on top of the head.² Men wore their hair powdered and curled hanging down the back, if they did not use wigs, as in most cases they did.³ The hair dresser is an important factor in the life of both ladies and gentlemen, both classes seeming unable to fix their own hair.⁴ Powder was used in profusion both on the hair and on the face. This powdering and curling, I thought almost

¹ I. 107:12. 141. 17-20. 172:33.

² I 88:34-36; 89:15

³ I 91:35-37. I 107:12. ~~172:33~~

⁴ I, 15:6; 19. I, 88:2. I 91:20-32

say masquerading in hair, powder and rouge had its opponents, as is shown by Wilhelm's thought when he saw the comtesse arrayed in all her glory of powder, puffs, frizzles and jewels: "Wie thoricht lernen sich doch so viele Richter und sogenannte gefühlvolle Menschen gegen Putz und Pracht auf und verlangen nur in einfachen, der Natur angemessenen Kleidern die Frauen aller Stände zu sehen. Sie schelten den Putz, ohne zu bedenken, dass es der arme Putz nicht ist, der uns misfällt, wenn wir eine hässliche oder minder schöne Person reich und sonderbar gekleidet erblicken; aber ich wollte alle Kenner der Welt hier versammeln und sie fragen, ob sie wünschten, etwas von diesen Falten, von diesen Bändern und Spitzgen, von diesen Puffen, Locken und leuchtenden Steinen wegzunehmen?"

Jewelry is common and seems to have no great value. Marionna had a necklace of pearls, which Wilhelm kept in memory of her: had thy

seen real pearls, this would have been rather a valuable thing to be tossed about as it is. Wilhelm bought Phylline a pair of earrings, probably inexpensive trifles.² I have already mentioned the watch and snuffbox given the Pedant by the count. The countess had jewels in profusion, including many rings of considerable workmanship. She wore bracelets, necklaces and medallions, one of which contained the picture of her husband set in brilliant.³ Buckles, watches and snuffboxes were liberally bestowed upon the Melma troupe by the count.⁴ These had a locket intended for a picture to be painted on one side: one surface was covered with glass under which the girl's name was worked ^{with} ~~and~~ her hair, the other surface was plain ivory upon which the picture was to be painted.⁵ She also possessed a medallion ⁱⁿ ~~for~~ which ^{was} her mother's picture.⁶

1. I. 79:36 I, 206. 27-30. II, 12:38.

². I, 121:22

³. I 181:36

- 42. 187:15-30; II:66:7.

⁴. I, 216:6.

⁵. II, 114:8-16.

⁶. II 164:16-30

Food and

Habits of eating.

I have already mentioned the German housewife's pantry with its store of good things for the table; with its spices, its dried apples, plums and orange peel kept in view of the Christmas pudding or the Lettkuchen. Potatoes are practically the only stable food mentioned, and on this occasion they are boiled over a camp fire! Meats of various kinds are mentioned, birds and animals of the hunt being used as food. Oysters and champagne are served one evening at Marianas³; candy and fruit at Philine⁴ and chocolate both at Philine and in the Countess's apartments.⁵ ~~Drinks are more~~ prominent by far than food, punch and wine being used with exceeding prodigality. It is curious to find no mention whatever of beer in the whole novel.

Punch is the beverage served at the great drinking bout of in Wilhelmus room after which the drunken guests decide to throw the glasses out

¹ 20:21 ² II, 74:21-23. ³ I, 29:1-2. ⁴ I, 18:1:11-12. ⁵ I, 23:24-29; 133:27

of the window, lest after that night unhallowed
lips ~~shall~~^{ould} touch them. The glasses are fol-
lowed by the punch bowl itself despite the in-
dignant protests of the landlord. The noise
became so great that the police came and de-
manded entrance in order to establish order¹
again. Wine and punch was served at hotels both
with meals and at a bar.² The Baron serves wine,
champagne, to the actors while at his castle.³
The Serls company have a feast at the rear
after the first successful presentation of Hamlet,
and here wine flows so freely that even the
children are given enough to make them
drunk.⁴ The Schöne Seele tells of a dinner at
which wine was served and the men became
drunk.⁵

Three meals are recorded: breakfast at the
courts, at Lothario's, at Natalia's and at Philine's
apartments;⁶ luncheon at Melina's hotel;⁷ din-
ner at some fashionable home.⁸ Besides these re-

¹ I, 119:20 - 120:1. ² I, 9:16; 125:10. ³ I, 170:4; 196:13-20.

⁴ II, 44:36 - 45:10. ⁵ II, 81:36 - 72:5. ⁶ See I, 21:5 and II, 154:20-24.
II, 136:22-25; II, 217:40-218:2. ⁷ I, 22:5. ⁸ See on 5.

gular meals, chocolate is served whenever it is wanted and seems to be regarded as a sort of a meal. Picnics are popular when Philine can manage to plan one, but, as these are amusements rather than meals, I shall discuss them elsewhere. No suggestion whatever is given as to the menu for any of the meals or as to the methods of serving. If dishes were used, as one would naturally suppose, nothing is said about them. Silverware is mentioned by Wilhelm but he does not say what it consisted of. Some table etiquette was evidently observed, for Aurelia was very much vexed at Felix for being determined to drink out of the waterbottle instead of out of his own glass.²

Social Amusements.

Picnics with meals served in the woods were simple amusements and ones which found particular favor with the ladies. A company consisting in every instance recorded of three or more persons would walk or drive out into the country or woods a piece, have a lunch, talk sing gather flowers and come back in the evening.² If there were enough of the company they would extemporize a play and recite. On one occasion the Melvin company went down the river to spend the day and extemporizes a play on the trip. The plan was that they were people of different nationalities meeting for the first time on a merchant vessel. Each person representing some character which suited him; one was a pensioned officer, a second an 18-fencing master, a third a Jew, a fourth a Pirkese, a fifth a travelling Englishman, a sixth a country clergyman and the others

¹I, 113: 9-14. ²I, 91: 15-26; 96: 18-22 98: 7.

likewise. If any one forgot to act his own character he had to pay for his delinquency with a forfeit, which was later redeemed on the head of Philine. The boating expedition ended in a country ramble and a drive home in the evening. Even on the drive home they extemporized ^{a play} mit allen seinen Akten, Szenen, Charakteren und Verwicklungen. Man fand für gut, einige Arie und Gesänge einzuflechten; man dichtete sie, und Philine, die in alles einging, passte ihnen gleich bekannte Melodien an und sang sie aus dem Segreife. Sie hatte eben heute ihren schönen, wunderschönen Tag.¹ Doubtless this is the story of one of Goethe's own early days at Kemer.

The habit of extemporizing a play for pastime was common, not only among the actors by profession but also among the laboring people. One day when Philine and her friends were having a lunch in the woods, they heard music approaching them.

¹ I, 113: 9- 118: 5. Quotation: 118: 37-119: 2

The performers soon turned out to be some peasants, who, when they found that they had attracted the attention of the froncker, formed a semicircle before their auditors and proceeded to entertain them. "Nach einer Pause trat ein Bergmann mit einer Hacke hervor und stellte, indes die andern eine ernsthafte Melodie spielten, die Handlung des Schürfens vor."

"Es wahrte nicht lange, so trat ein Bauer aus der Menge und gab seinem pantomimisch^{drohend} zu verstehen, - dass er sich von hier weggehen solle. Die Gesellschaft war darüber verwundert und erkannte erst den, als einen Bauer verkleideten Bergmann, als er den Mund aufthat und in einer Art von Rezitation den andern schalt, dass er wage, auf seinem Acker zu hantieren. Jener kam nicht aus der Fassung, sondern fing an, den Landmann zu belehren, dass er Recht habe, hier einzuschlagen, und

gab ihm daher die ersten Begriffe vom Berg-
bau. Der Bauer, der die fremde Termin-
logie nicht verstand, that allerlei alberne
Fragen, ~~so~~ worüber die Zuschauer, die
sich klüger fühlten, ein herzliches be-
lächter aufschlugen. Der Bergmann
suchte ihn zu berichten und bewies ihm
den Vorteil, da zuletzt auch auf ihn
fließe, wenn die unterirdischen
Schätze des Landes herausgewühlt wür-
den. Der Bauer, der einem zuerst mit
Schlägen gedroht hatte, ließ sich nach
und nach besänftigen und sie schied-
en als gute Freunde von einander; be-
sonders aber zog sich der Bergmann auf
die honorabelste Art aus diesem 'Streite'.

Another trace of the peasants finding
amusement in giving plays is to be found
in Wilhelm's experience as a commercial
traveller. He is riding along a rough
country road in the mountains: people pass
I. I. 92: 12 - 42. Quoted; 20-42

him from time to time all going apparently to some common destination: at length one slackens his pace and travels along with him for some distance and tells him that a Hochdorf, a town in the mountains, a certain manufacturer fills up the idle time of his employees in the winter by having them learn and present plays.

That evening they are planning a performance in honor of their employers' birthday. Wilhelm had some business with the manufacturer and after this is transacted, he accepts the hospitable invitation to stay and see the play. In a very rudely fashioned theater, filled with tobacco smoke, a very simple and crude effort at a play delights the simple peasants.

Another form of amusement, not far removed from this crude theatrical performance, is very similar to the cheap circus which ~~is~~ attends a county fair

or Fourth of July celebration in this country.
 When Wilhelm arrived at the hotel in X, he
 found a company of rope dancers registering
 and preparing for a public appearance. A
 wonderful man and woman, Monsieur
 Narcis and Mesdemoiselle Landriette, were
 the chief attractions. Presently they parade the city
 to advertise their evening performances. The
 two leading features of the company do not
 appear in the parade but the curiosity of
 the crowd is whetted by the hints thrown
 out concerning them. The clown rides in
 and out among the people, followed by ~~the~~ ^a ~~crowd~~
 of ~~the~~ ^a ~~people~~ and the crowd of admiring
 small boys. In the evening they give an
 open air performance, to see which the
 people fill the street and the neighboring
 windows. They use a platform construct-
 ed for the occasion, covered with tapestry, and
 furnished with ropes and springing boards.
 First the clown gets the people in a good humor by
 his rough jokes. Acrobatic feats of more or

less difficulty win the applause of the simple villagers. The children of the company try to walk the ropes and fail; they are followed by grown persons, who perform the feat with some success. At length Narciso and Landrinette appear and carry off the laurels of the evening. Goethe's description shows more clearly than anything else can depict the idols of the cheap show. "Er, ein munteres Bürschchen von mittlerer Größe, schwarzen Augen und einem starken Haargopf; sie, nicht minder wohl und kräftig gebildet; beide zigten sich nach einander auf dem Seile mit leichtern Bewegungen, Sprüngen und seltsamen Positionen. Ihre Leichtigkeit, seine Fertigkeit, die Genauigkeit, womit beide ihre Kunststücke ausführten, erhöhten mit jedem Schritt und Sprung das allgemeine Vergnügen. Der Anstand, womit sie sich hielten, die anscheinenden Bemühungen die andern um sie gaben ihnen das ansehn, als wenn sie Herr und Meister der

I. F 93.41 - 94.19.

ganzen Truppe wären, und jedermann hielt
 sie des Ranges wert." It is worth noting that
 they took up a collection from the crowd instead
 of charging admission? Two other performances
 were given in which Der Sprung über die
Stegen und durch das Pasz mit saueren
 Böden machte eine große Sensation. Der
 starke Mann ließ zum allgemeinen
 Grausen, Entsetzen und Erstaunen,
 indem er sich mit dem Kopf und den
 Füßen auf ein paar aus einander geschot-
 tene Stühle legte, auf seinem hohlschwab-
 enden Leib einen Ambasz heben und
 auf demselben von einigen wackern Schmied-
 gesellen ein Hufeisen fertig schneiden.³
 Their final performance was the Living Pyra-
 mid still given in the circus.⁴

Mignon, who first comes into the story
 with the rope dancer had caused consider-
 able disturbance by refusing to perform the
 Eiertanz, which was her "turn" and the ulti-
 I. I, 94: 29-40. ² 95: 2-5 ³ 101: 38-102: 3 ⁴ 102: 3-16

male result of her action was to free herself of the rope dancers and to become Wilhelm's charge. After her tormentors had left town, she danced the Eier-tanz for Wilhelm one evening. She came into his room bringing a rug, on the four corners of which she placed lighted candles; then she arranged eggs at certain distances apart and brought in a violin. "Er trat mit seinem Instrument in die Ecke; sie verband sich die Augen, gab das Zeichen und fing sogleich mit der Musik, wie ein aufgezogenes Räderwerk, ihre Bewegungen an, indem sie Takt und Melodie mit dem Schlage der Kastagnetten begleitete.

"Behende, leicht, rasch, genau führte sie den Tanz. Sie trat so scharf und so sicher zwischen die Eier, bei den Eier rinder, dasz man jeden Augenblick dachte, sie müsse eins getreten oder die schnellen Wendungen das andre fortchlen- dern. Mit nichts! Sie berührte keines, ~~als~~ sie gleich mit allen Arten von Schritten, engen und weiten, ja sogar mit Sprüngen und zuletzt halb knieend sich durch die Reihen durchwandte.

"Man pflegt dann wie in Weimar tief zu athmen
 Hg. und die sonderbare Musik gab dem immer
 wieder so reine, angefangenden und loslassenden,
 den Tänzer bei jeder Wiederholung eines neuen
 Stoszes.¹

Dancing was a common amusement with
 all classes and ages. Wilhelm, Lucretia and
 Philine⁵ danced and the Schöne Seele tells of
 dancing in "society". She learned to dance
 while a little girl and tells of a ball given
 by all her dancing masters for pupils.² At
 a court ball she says she danced a min-
 net with her lover, but her father forbade
 her dancing "die heftigen Tänze" at all.³

Balls are of frequent occurrence in the novel
 and are sometimes scenes of shocking ~~action~~ ^{action}.⁴

Fencing, ~~too~~, was an amusement as
 well as an art and a science. as duelling
 was common, it was a practical necessity
 that every man know how to use the

1. I, III, 9-37. Invol. 18-34. ² II, 76:31-41 ³ II, 80:26

⁴ II, 79:4; 139:3. ⁵ 189:17

rapier. Wilhelm had been taught by a skilled fencing master¹ and Gaertis and the herd found it profitable to give this work an hour daily practice².

Hunting is mentioned several times but no hunt is described³. Dogs were used to chase the game³ and the hunter had his lodge in the woods at which a store of food was kept, together with some one to look after it⁴.

The Schöne Seele tells of a dinner at which after which "Perfetto" was played, resulting in a duel. Her description shows a rude ignorant set of people who are trying to adopt a veneer of social culture. "Schon bei Tafel hatten wir manches anzustehen, denn einzige Männer hatten stark getrunken; nach Fische sollten und müssten Pfänder gespielt werden. Es ging dabei sehr rauschend und lebhaft zu. Nargisz hatte ein Pfand zu lösen; man gab ihm auf, der

1. I 89: 33-42. 2. I, 96: 22-25. I 208: 1-3 3. I 86: 32 4. I, 96: 19-34.
5. I, 169: 7, 175: 34.

ganzen Gesellschaft etwas ins Ohr zu sagen, das jedermann angenehm wäre. Er mochte sich bei meiner Nachbarin, der Frau eines Hauptmanns, zu lange verweilen. Auf einmal gab ihm dieser eine Ohrfeige, dasz mir, die ich gleich daran sah, der Puder in die Augen flog. Als ich die Augen angewischt und mich vom Schrecken einigermaßen erholt hatte, sah ich beide Männer mit Klagen liegen.¹

The theater, public gardens and coffeehouses are the popular places of amusement. The theater comes into an undue prominence as a result of the nature of the novel. Public gardens are only mentioned without enough description or reference to them being made to enable one to judge anything concerning them. Coffee houses are very prominent. They are apparently a kind of restaurant & club at which every man meets his fellow on a "hail fellow well met" basis.³

¹ I 82:1-12. ² II, 135:9-11, III, 177:34-35-
II, 50:2-8

³ I, 247: 33-36, II, 54:1

Social customs and intercourse

Duelling is the most vital as well as one of the most important customs of the story. It has already been mentioned in connection with fencing. It is employed, so far as the novel alone is concerned, in matters of honor ^{sp.} relating to love affairs or affairs of the opponent. I am inclined to think that swords were used but not enough is made of them to show their duties. The arms used were either pistols or swords¹.

Tobacco and its use had been introduced at this time and etiquette, working in harmony with health regulations, had not yet established a sentiment against its use whenever it might suit the user to employ it. One very ~~shocking~~ evidence of its free use is found in the theatre in the mountains where the gentlemen, or rather the male part, of the audience smoked.²

¹ I, 134:4-35; II, 85:10; II, 84:5-10; II, 83:22-28; II, 137:23.

² 87:14-18

To do homage to his bust or picture on the stage was a characteristic method of paying tribute to a prince or man of high estate. The peasants in their rude tobacco smoked theatre, exhibited the portrait of their employer, decorated with wreaths and set upon an altar, while a child recited his virtues. In honor of the prince the court demanded an after piece in which the bust of the prince, embellished with flowers, was exhibited and his name lighted up in oiled paper.²

Hospitality, probably one of the oldest and most universally kept customs, I might almost say traits of the German people, comes clearly into evidence. It is shown not only in the continual serving of refreshments even at a short call, but also in the hearty welcome given the traveller and the urgent invitation to stay at the home of people who are often almost strangers. This is to be found in all classes.
 177:24-31. I, 13-6; 24-31.

embraced by this novel, from the ignorant peasants to the highest type of the nobility. The keeping of the honored spare bedroom at the home of the pious priest is but another evidence of this hospitality.

The custom of assigning a child to his calling before he is old enough to know anything about it is found in both Germany and Italy. Wilhelm's father intended his son to be a merchant and ~~but~~ used all the means within his power to bring him to this. Werner was raised a merchant and happened to just fit his trade. In the Hayter family, however, the choice of a profession for the children did not work out so smoothly; the eldest son was dedicated to the law, in order to be able to look after the family estate; the second son to the church; the third to the army, as representing the state.²

Travel is regarded as an essential to the young man entering business or even seeking to lead an intelligent life. It takes it that this is but a sum-

1. I 217:10-12. ² II, 274:17-21

nant of the code of chivalry, one of which emphasized the necessity of the knight travelling before he settled down in life. Wilhelm's father saw no other fitting way for his son to begin and Werner too emphasizes the need of travel giving as his reason: "dem die beste Bildung findet er in geschicktem Mann auf Reisen."² Letters of introduction were sent with the traveller filling the same office as they do now.³ Black folded envelopes indicated mourning on either a letter of introduction or a friendly letter.⁴

Servantes are mentioned, one being described at length. Travelling musicians were common so I infer that serenades were popular. On the night before his departure for his journey Wilhelm sends a band of travelling musicians to serenade Maria. They line up in front of her house and play but no response is given by the lady and none seems to be expected.⁵

Christmas customs are barely referred to and there is a very unsatisfactory way.

¹ I, 46: 10-40. ² II, 11: 23. ³ II, 19: 29. ⁴ II, 76: 6-13. ⁵ I, 72: 41-73.

Wilhelm's puppet play set came at Christmas and a considerable festivity was made ^{with} it for the little folks, but he does not tell any of those delightful legends which we ~~do~~ associate with a German Christmas. Christmas gifts are mentioned on other occasions, but no celebration of the beloved holiday takes place in the records of the novel.²

These social customs and habits are so closely interwoven with social intercourse that it is hardly worth while to distinguish between the two divisions of social life in its broad sense. Many of these customs have become things which we regard as ~~mere~~ politeness when observed, as rudeness itself, when ignored. Others of them come into social intercourse as naturally as if they had always been there. Around and above these however is a vast realm of life commonly designated as social intercourse. Whatever else the novel may fail to do, it shows with decisive clearness this part of the life which it aims to portray.

The social functions of the peasants has already been mentioned, that is the celebration of their employees.
¹ I, 18: 24. ² I 23; 16; 15: 23.

birthday by a play. The theatre was crowded with the peasants in their best gowns and finery. Even the dogs were admitted, - although there was some effort made to keep them out. Tobacco smoke filled the air and dimmed the sight of the spectator, but they did not care, they were enjoying the whole affair even in the midst of difficulties. No fair or national festival is described showing the peasant in social life. The eagerness with which the people crowded to the rope-dancer's performance, the enthusiasm of the mountaineers and the excitement of the villagers over an engagement all show how eagerly this class of people took up with anything which offered any prospect of excitement. See addenda.

The Schöne Seele was at one time a real society woman and the healthiest part of her narrative is descriptive of her life as such. She tells of the social whirl following the accession of the prince to his hereditary power. "Hof und Stadt," says she, "waren in lebhafter Bewegung. Man hatte ^{im} ~~den~~ Kurgäste

I. 86: 34 - 87: 35.

manchelei Nahrung. Man gab es Kornöden, Bälle und was sich daran anschlieszt, und so uns gleich die Eltern so viel als möglich zurück hielten, so musste man doch bei Hof, wo ich eingeführt war, erscheinen. Die Fremden strömten herbei, in allen Häusern war große Welt, an uns selbst waren einige Kavaliere empfohlen und andere introduziert, und bei meinem Oheim waren alle Nationen anzutreffen." Der ganze Schwarm, mit dem ich umgeben war, gesteuerte mich und ritz mich wie ein starker Strom mit fort. Es waren die Leestunfabe meines Lebens. Tagelang von nichts zu reden, keinen gesunden Gedanken zu haben und nur zu schwärmen, das war meine Sache. Nicht einmal der geistlichen Bücher wurde gedacht. Die Leute mit denen ich umgeben war, hatten keine Ahnung von Wissenschaften: es waren deutsche Hofleute, und diese hatte damals nicht die mindeste Kultur!"²

This soon became nauseating to the girl and she found that to withdraw from it was her only chance of personal purity and safety. Nevertheless, she writes, "hatte ^{mir} mein Alter einmial vertraulich eröffnet, dass

dasz mit den meisten dieser leidigen Burschen nicht allein
 die Tugend, sondern auch die Keuschheit eines Mädchens
 in Gefahr sei. Nun grante mir erst vor ihnen, und ich
 war schon besorgt, wenn mir eine auf irgend eine
 Weise zu nahe kam. Ich hütete mich an kläuser und
 Pausen, wie von dem Stuhle, sondern mir aufgestanden
 war. Auf dieser Weise war ich moralisch und physisch
 sehr isoliert, und alle die Artigkeiten, die sie mir
 sagten, nahm ich stolz für schuldigen Heilbrand
 auf. "A low career for into her life and for some
 years in first one pretist and then on another she
 was out of society nearly altogether. After her romance
 was ended and she was a confirmed "old maid" she again
 went to court as a duenna for her younger sister, who
 was "coming out" under the patronage of the chief
 mistresses of court. Her life as a society woman again
 shows ~~of~~ the emptiness of a court lady's life.
 In früheren Zeiten würde ein solches Verhältnis
 mich sehr verwirrt, ja, mir vielleicht den Kopf
 verwickelt haben; nun aber war ich hier allein, was mich
 umgab, sehr gelassen. Ich liess mich in grosser
 "I, 88: 2-11.

Stille ein paar Stunden frisiere, putzte mich und dachte nicht dabei, ob dasz ich in meinem Verhältnisse diese kalalivie anzuziehen schuldig sei. In den angefüllten Sälen sprach ich mit allen und jedem, ohne dasz mir irgend eine Gestalt oder ein Wesen einen starken Eindruck zurückgelassen hätte. Wenn ich wieder nach Hause kam, war ich müde. Bis meist alles Gefühl, was ich mit zurücktrachte. "Nahrung, Bewegung, Aufstehen, Schlafengehen, Ankleiden und Ausfahren hing nicht, wie zu Hause, von meinem Willen und meinen Empfindungen ab. Im Laufe des geselligen Kreis es darf man nicht stocken, ohne unhöflich zu sein, und alles, was nötig war, leistete ich gern, weil ich es für Pflicht hielt, weil ich wusste, dasz es bald vorübergehen würde.²"

This society was empty, even bad in some instances, but on its face it aimed at respectability. The social set which surrounded Amelia's early life, on the other hand, was manifestly and confessedly low and licentious. She had been raised by an aunt, who

"II, 99: 7-16. ² II, 99: 24-31.

"sie zum Gesetz machte, die Gesetze der Ehrbarkeit zu
 machten. Blindlings überließ sie sich einer jeden
 Neigung, sie mochte über den Gegenstand gebieten
 oder sein Sklave sein, wenn sie nur im wilden Ge-
 nuss ihres selbst vergessen konnte. & Was musz-
 ten wir Kinder mit dem reinen und deutlichen
 Blick der Unschuld uns für Begriffe von dem männlich-
 en Geschlechte machen? Hier drumpf, dringend,
 dreist, ungeschickt war jeder, den sie herbei-
 reizte! wie satt, übermüdet, leer und abge-
 schmack't dagegen, sobald er seinen heimlichen Be-
 friedigung gefunden hatte! So habe ich diese
 Frau jahrelang unter den Lebten des schlichsten
 Menschen erniedrigt gesehen; was für Begegnungen
 muszte sie nicht erdulden, und mit welcher Stille
 muszte sie sich ihren Schicksal zu finden, ja mit
 welcher Art diese & schändlichen Fesseln zu tragen!
 These also tells of a degraded society surrounding
 her mother!"

In a social regime, the prevailing elements of
 which were folly and vice, the child held a curious place.

I, 234: 23-37. and I, 240: 9-241: 5 - ³ II, 135: 13-137: 2

To begin with birth is a matter of concealment, two instances being given in which a birth was concealed until the child was grown: that of Threse, who was supposedly a the child of her father's wife, but when grown ~~she~~ proved to be the daughter of a servant: the other being that of Spusta, Brother Augustines concealed sister. Cruelty to children is not uncommon and is resented in much the same way as cruelty to animals is now. ~~The~~ Wilhelm ^{comes} to place an importance on the child which his previous life does not justify, but which ~~but~~ is quite in harmony with later development of his character. When apparently forsaken by his friends he cries to his son, "Ow bist ein wahrer Mensch! Komm, mein Sohn! Komm mein Bruder, lass uns in die Welt zuackeln hinfahren, so gut wir können."² He had early considered his brother man as the most important thing with which he had to deal; and when he regards the child ~~he~~ as a brother he raises him to what he considers the highest position of personal worth.³

In view of the life and the people with whom he was afterwards to come in contact, ~~with his~~

1. I 9: 38-1.

2. II, 263; 2-4

3. 98: 18-36

ideal if man is well taken. "Der Mensch ist dem Menschen das Interessanteste und sollte ihn vielleicht ganz allein interessieren. Alles andere, was uns umgibt, ist nur ein Element, indem wir leben, oder Werkzeug, dessen wir uns bedienen. Je mehr wir uns dabei aufhalten, je mehr wir daraus lernen und ~~Teil~~ ^{Anteil} daran nehmen, desto schwächer wird das Gefühl unseres eignen Wertes und das Gefühl der Gesellschaft." To help this important organism, man, to become adapted to his "tools" is the object of the Society of the Four. "Jedem, der eine nützliche Beschäftigung kannte, suchte er auf alle Weise beizustehen; andern, die noch unbestimmt waren, suchte er eine Lebensarbeit einzuraden." "Für den Menschen, sagte er (the founder) sei nur das eine ein Unglück, wenn sich irgend eine Idee bei ihm festsetze, die keinen Einfluss ins thätige Leben habe oder ihn ^{wohl} gar vom thätigen Leben abziehe."³

Activity is the great thing in man's life⁴ and only the harmony between the man and his environ-

¹ I, 98: 18-36

² II, 65: 8-11

³ II, 66: 17-20.

⁴ II, 167: 27-28

ment or tool makes this activity plausible at all, but activity must be kept up. Thätig zu sein, ist des Menschen erste Bestimmung, und alle Zwischenzeiten, in denen er auszuweichen genötigt ist, sollte er anwenden, eine deutliche Erkenntnis der ausserlichen Dinge zu erlangen, die ihm in der Folge abermals seine Thätigkeit erleichtert. All men constitute mankind and all activities constitute, when combined, ^{human} life: In alle Menschen machen die Menschheit aus, nur alle Kräfte zusammen genommen die Welt... Jede Anlage ist wichtig, und sie muss entwickelt werden. Wenn ³ nur einer das Schöne, der ² andere ^{nur} das Nützliche befördert, so machen beide zusammen erst einen Menschen aus. Das Nützliche befördert sich selbst, denn die Menge bringt es hervor, und alle können nicht unterbehalten: das Schöne muss befördert werden, denn wenige stellen's dar, und viele bedürfen's.

Every power or activity has the possibility of self-development if it is only exercised in the correct way. To keep
 II, 126: 17-21. II, 249: 20-41.

men to develop their abilities is the great philanthropic idea of the novel. Children are to be helped in this way in their earliest youth and not to be allowed to come to maturity with wholly undeveloped powers, waiting for their nature to develop itself in the midst of its errors.²

Help must be on time not delayed. "Es oecht im Augenblick helfe, scheint mir nie zu helfen; was nicht im augenblick Rat gibt, nie zu raten", is Natalias idea.

Natalia's ~~and~~ philanthropy is purely an unselfish work, its purpose being to help those in need and fill up the empty places in her the lives of those about her. Her work deals particularly with childhood and its development,³ while that of the tower has to do with the grown men in their struggle for an existence in its best sense. A selfish philanthropy may be seen in the duke giving his goods and lands to a religious brotherhood in the hope of gaining thereby his own spiritual welfare.

This philanthropic idea is one of the two purest elements of the society shown in the novel. The other is friendship. There is no great friendship in the story but the ideal of friendship, as its demands upon

¹ II, 250: 2-40

² II, 297: 9-12.

³ II, 226: 7-24; 277: 10-20; 231: 6-10.

the parties concerned and its value to them is certainly high. "Ohne Aufopferung lässt sich keine Freundschaft denken" says Wilhelm. Again he says, "Es ist nicht genug, dass man sein Leben für einen Freund wagen könne, man muss auch im Notfall seine Überzeugung für ihn aufgeben. Unsere liebste Leidenschaft, unsere besten Wünsche sind wir für ihn aufzugeben schuldig." But this sacrifice brings perfect harmony in its trail. "Freunde können und müssen Geheimnisse oneinander haben; sie sind einander doch kein Geheimnis³." "It would add much to the purity of this social life had such ideas of friendship and philanthropy been put into general practice.

To anyone who has given the novel ^{even} a hasty reading I need not say that the social life is about as impure as one can well imagine. One of the most apparent causes of this social impurity is the lack of a dignified reserve, which considers private life too personal a matter to be discussed with mere strangers.⁴ Everyone in the novel seems to have the inclination to tell everyone else the story of his life and does

¹ II, 233: 42. ² II, 147: 31-35. ³ II, 249: 4-6. ⁴ I 172: 18-25. I 236: 1-45

not hesitate to include in it matters which should only be confided to the ones most intimate family. This undue confidence led to an unhealthy development of sympathy and personal interest, which resulted in a sudden and short lived love affairs. Therese and Wilhelm offer an excellent example of this indiscretion. On the day of Wilhelm's arrival at her home she takes him for a walk, during which she tells him the story of her whole life, permitting him meanwhile to hold her hand and ultimately to kiss her. A week later Wilhelm writes her the story of his life and she, sympathizing with his hard lot or, accepts his hasty offer of marriage². Their engagement results in a rupture after several sickly love scenes. The same story might be related of several other characters, each case being the direct result of unwarranted confidence.

Every one is supposed to have had a whole list of love affairs and to be ready to add to it. These repeated and useless affairs tend to degenerate the character of their participants and thus threaten all society. A regular love affair with marriage

¹ II, 154: 21 - 164: 42. ² II, 287: 12 - 20. II, 229: 10-14.

as its consummation is hard to find in this society. Wilhelm ^{falls} in love five times with as many different women: they reciprocate and throw themselves on his neck or in his arms with alarming readiness, yet in no case, ~~except once~~ does he steadfastly declare himself and stand by his declaration. He is too weak to definitely break off an affair and just lets them all drop as circumstances may direct, until Natalia is practically forced upon him. Sotharis had a long list of love affairs, five being definitely mentioned and many others likely preceded and followed these. Even the Schöne Seele had two love affairs one ~~while~~ just a girl at school, the other when a young woman in society.³

These two romances are the most normal ones which the novel records. Particularly interesting ^{are} her notes on the circumstances or conditions of an engagement. When Narcisz asked for her hand, she demurely told him to see her father and withhold her answer until he brings the paternal consent to bear on his offer.³ Her engagements were first announced to

¹ II, 263: 35-42 ² II, 76: 41-78: 40, II, 80-95 ³ II, 81: 13

relations who were enjoined to the strictest secrecy, but the story became known and Jedermann wusste, wie wir zusammen standen: says she; "man handelte uns, wie es die Umstände mit sich brachten, und liess das Hauptverhältniss unberührt."

After the girl had accepted the proposal she says, "Von nun an einem Liebhaber ein Bräutigam geworden. Die Verschiedenheit zwischen beiden zeigte sich sehr gross. Könnte jemand die Liebhaber aller wohlbedeckenden Mädchen in Bräutigame verwandeln, so wäre es eine grosse Wohlthat für unser Geschlecht; selbst wenn auf dieses Verhältniss keine Ehe erfolgen sollte. Die Liebe zwischen beiden Personen nimmt dadurch nicht ab, aber sie wird vermünftiger. Unzählige kleine Thorheiten, alle Koketterien und Larmen fallen gleich hinweg. Gesagt uns der Bräutigam, dass wir ihm in einem Morgenhaube besser als in dem schönsten Aufsatze gefallen, dann wird einem wohlbedeckenden Mädchen gewiss die Frisur gleichgültig und es ist nichts natürlicher, als dass er auch

solid denkt und liebt sich eine Hausfrau als der
Halt einer Putzdoche zu bilden wünscht. She shows
still more clearly the position of the engaged lover
by saying. der Bräutigam herrscht nicht wie
der Ehemann: er bittet nur und seine Ge-
liebte sucht ihn abzuwerfen, was er wünscht
immer noch eher vollzubringen. In spite
of their long and delightful engagement Narcissus
did not stand the test of his sweetheart being de-
termined to think what she pleased and re-
gulate her life and actions according to her own
conscience.

While the love affair of the Schöne Seele does not
end happily, it is respectable and eminently
pure throughout. The majority of the other love
affairs of the story are social intrigues in which
one party at least is ~~after~~ married to someone
else. These intrigues and the inclinations towards
them are to be found in all classes. Madam Melniai
stepmother had a passion for Herr Melnia, which
was the real reason for opposing the marriage of
'II. 86: 25-40. 2. 87: 5-10

her daughter'. Plinius's life was a continual succession of irregular love affairs. When the Melina company was at the Counts & intrigues and irregular affairs flourished apace.² The Baroness and Larentis first had a case, then she and Ismo.³ The Countess and Wilhelm almost unwillingly cherished a secret love and were forced into an intrigue, the result of which was the injury to the Countess and the frightening of the ~~duke~~ Count into the belief that death was upon him, and thus into a pseudo-religious attitude.⁴ Larentis's story was one of irregular loves, resulting in his hatred of woman. Melina's wretched life and dismal death was purely the result of a loose rearing and irregular love.⁵ Serlis's life too is replete with liaisons. Thus I might show the whole cast of characters with the exception of Thuse and Natalia, the latter being absolutely exemplary in her moral life.

Secrecy was of course the atmosphere in which these intrigues flourished. Indeed it seemed to lend a charm to everything. Secrecy was the main attraction of the Society of the Tower before it took up its philanthropic work and even then the secrecy which surrounded it

p. ¹ I. 59:4-10 ² I. 164:36-166:10; I. 182:22-25
³ I. 186:38-184:33-35; 166:10-117:10 ⁴ I. 166:10-16
⁵ I. 83:35-264:20 ⁶ I. 230:36-231:4
 186:38-188:38
 172:11-179:5
 184:5-29

proceedings and the symbols which represented its work formed one of its chief attractions. In relating the history of the foundation of the society Iarno says "Die Neigung der Jugend zum Geheimnis, zu Geheimnissen und grossen Worten ist ausserordentlich und oft ein Zeichen einer gewissen Tiefe des Charakters. Man will, ⁱⁿ dieses Jähres sein ganzes Wesen, wenn auch nur dunkel und unbestimmt, ergreifen und berührt ~~lassen~~ fühlen. Der Jüngling der sich abmüht, glaubt in einem Geheimnisse viel zu finden, in ein Geheimnis viel liegen und durch dasselbe wirken zu müssen." With this secret instinct at its foundation, the Abbe developed the society, allowing it to keep the mysterious rites and customs and putting into it the deep purpose of helping men to their best life.

Making a trade of this they divided the people with whom the society had to do into three classes now commonly known as apprentices, journeymen and masters. The work of this society was carried on entirely by mysterious means, which so persistently unfolded the people upon whom they were exercised as to

¹ II, 246: 20-27.

² II, 246: 20-241: 40, 245: 35-40

under escape from them a matter of exceeding difficulty. Consider Wilhelm, for instance, how they kept in contact with him from the time of his meeting the priest the night of his rupture with Mariana even down to his exceedingly mysterious initiation. The second meeting with its representative was on board the boat the day of the water picnic: the third was with its attendant left with Wilhelm after his injury in the forest: the fourth and most important meeting was with the ghost, the night he played Hamlet, and the veil left behind him was the magnet which drew Wilhelm on and on until he was finally initiated into this secret society.

This initiation is certainly one of the most mysterious, even allegorical, records in the novel. Led through mysterious passages and thrust alone into a dark closet, he is summoned only an unknown voice. Struggling into another room he finds himself obliged to be seated facing an altar-like arrangement. At this appear from time to time, personages with whom he has had to do at various times in his

life, all giving him sundry pieces of advice,
 in addition to which comes ever and anon the
 mysterious voice. Informed thus mysteriously
 that "Nicht von Irrtum zu bewahren, ist die Pflicht
 des Menschen Erziehers, sondern den Irrthum zu
 leiten, ja, ihn seinem Irrthum aus vollen Rücken
 ausschließen zu lassen, das ist die Pflicht der
 Lehrer. An seinen Irrthum nur kostet, hält lange
 damit Hans, er freut sich dessen als eines
 sicheren Glücks: aber wenn er ganz erschöpft
 der muss ihn kennen lernen, wenn er nicht
 wahrhaftig ist." he is unable to ^{fully} see how this
 has applied to his life when he is admonished
 "Lernen Sie die Menschen kennen, zu denen
 man Vertrauen haben kann;" a piece of advice
 which he would have done well to follow. At length
 he is declared saved and that his apprenticeship
 is over, after his "Schubriefe" has been given
 him. This initiation might be summed down
 to a friendly interview in which a great deal of
 much needed good advice is given a misguided
 I, 197: 24-32. II, 197: 40-42

youth like Wilhelm, saw it not for the peculiar rays in which the advice is delivered.

This initiation is the most complete description of any ceremony recorded. A baptism is mentioned but as it never took place the reader of the novel is left uninstructed as to these rites¹. Mignon's death makes an opportunity for a funeral. It is curious to note that instead of the ~~former~~ customary black and white for the funerals of the youth of today, Mignon's was graced by ~~an~~ artistic decorations of light blue and silver². A beautiful response chant is sung by two groups of boys³. This is followed by a short talk by the Abbe. in which he gives a brief sketch of her life, mentions her religious views and devotion⁴ and relates the cause of her death. In closing he tells her waiting friends how her body has been embalmed and invites them to draw near and behold the success of his work. The body was placed in a ~~the~~ marble sarcophagus and left in the Saal der Vergangenheit⁵.

Marriage, in reality the sum of the great economies of a lifetime, requires a very considerable amount of

¹ I, 219:24. ² II, 269:11-17 ³ 269:20-270:20 ⁴ 270:20-271:2

attention. The woman in the case was invariably consulted, but the consent of the bride's parents were considered essential to a respectable union. The bride's father was expected to pay a dowry to her husband and her property passed over into her husband's control. There was a strong feeling, if not a civil law, against the marriage of near relatives.² The accepted form of marriage is a ceremony before the priest: first the words of the rite is not given although Natalia quotes a part of our present ceremony, laughingly ~~turning~~ changing it to suit her own purpose: "Was hott zusammenfiert, weil ich nicht scheiden."⁴

The most recomended occasions of a marriage, the one an elopement. the other an elaborate celebration of a rich girl's wedding. The elopement is a matter of neighborhood interest, and the villagers going in pursuit of the fleeing couple, as if they were criminals. The civil authorities are called upon to aid the irate parents in the pursuit and a body of militia is summoned to take charge of the recalcants, when once they are caught. They are

1. II, 276; 2. I, 52, 40; 58; X22-36 ² II, 276: 27-30 & 34-35.

³ I, 65: 25-; 67: 11-20 ⁴ II, 276: 27.

found and brought back in disgrace and tried before the village court. The decision of the judge is just and Wilhelm succeeds in being appointed as a mediator in the case and ultimately secures peace for the lovers. Melma is compelled to marry the girl on the spot and to forfeit a right to her property. The bride's family seem to feel deeply disgraced in the affair and will have absolutely nothing to do with the couple.

The wedding of Natalie's mother, the sister of the Schone Seele, was the occasion of a family reunion and festival lasting several days. The marriage is performed in the family chapel and is serious and dignified. Hidden choruses of boys furnish the music and the Abbe performs the ceremony. Nothing is said about the bride's presents, but the host, her uncle, is said to have presented each of the relatives with a suitable gift on their departure.

Theories ~~of~~ concerning marriage are held by several of the characters who had no knowledge
 I. I, 48:37-59:10 II, 114:24-118:8

of the thing itself. The fickle Frederick, Natalia's
 younger brother says: "Was Hagstück! - in der
 Liebe ist alles Hagstück. Unter der Laube, oder vor
 dem Altar, mit Umarmungen oder goldenen
 Ringen, kein Gesange der Heimischen oder der
 Trompeten und Pauken: es ist alles nur ein Hag-
 stück, und der Zufall thut alles." Almost anything
 with which Frederick had to do as a "Hagstück."
 Lothar's ideal of marriage is the world's ideal. but I
 question whether it would have been possible for him
 to have lived up to it, had he been permitted to marry
 Anne. "Dem Manne," says he, "die die Welt kennt,
 der weiß, was er darin gewinnen, was er von ihr
 zu hoffen hat, was kann ihm erwünschter
 sein, als eine Gattin zu finden, die überall mit
 ihm wirkt, ^{und} die ihm alles vorzubereiten weiß,
 deren Thätigkeit dasjenige aufnimmt, was die
 seinige liegen lassen muß, deren Beschäftig-
 keit sich nach allen Seiten verbreitet, wenn
 die seinige nur einen geraden Weg fortgehen
 darf." The happiness of a secure life on earth:
 I. II, 261: 10-13 2. II, 172: 34-41

Ordnung im Glück, Mut im Unglück, Sorge für das Beste, und eine Seele, fähig, das Beste zu fassen und wieder fahren zu lassen."

Therese entertained some ideas on marriage which often quite another side of the question and are eminently practicable. Es gibt, sagte sie, den Menschen nichts mehr zu reden, als wenn einmal eine Heirat geschieht, die sie nach ihrer Art, eine Miszheirat nennen können, und doch sind die Miszheiraten viel gewöhnlicher als die Heiraten; denn es sieht leider nach einer kurzen Zeit mit dem meisten Verbindungen gar miszglich aus. Die Vermischung der Stände durch Heiraten verdienen nur insofern Miszheiraten genannt zu werden, als der eine Theil an der angeborenen, angewohnten und gleichsam notwendig gewordenen Existenz des andern keinen Theil nehmen kann. Die verschiedenen Klassen haben verschiedene Lebensweisen, die sie nicht mit einander teilen noch verwechseln können, und das ist,

warum Verbindungen dieser Art besser nicht
 geschlossen werden; aber Ausnahmen sind recht
 glückliche Ausnahmen sind möglich. So ist
 die Heirat eines jungen Mädchens mit einem
 byährten Mann immer möglich, ^{doch} ~~und~~ habe
 ich sie recht gut ausschlagen sehen. Für
 mich kenne ich nur eine Misheirat, wenn
 ich feiern und repräsentieren müsste: ich
 wollte lieber jedem ehrbaren Pächterssohn
 aus der Nachbarschaft meine Hand geben."

Woman.

I have already said that woman had some voice in her marriage, but just what her position was after that is somewhat harder to define. Madam Melina and Aurelia both remained on the stage after their marriage, but being actresses this probably seemed the only course for them to pursue. Wilhelm's father and Werner evidently supported their wives in the home, although the younger Werner does not have very strict ideas as to a woman's place in the home. Wilhelm describes the German housewife with dress tucked up at the girdle, ~~her~~^a bunch of keys dangling at her side and her spectacles on her nose while she keeps the household continually on the move. Whatever may have been her position the master of the house was asked with regard to things relating to her work, as asking guests to remain in her honor.³ A gentleman lifted his hat in greeting a lady and offered his arm when acting as her escort.⁴ With regard to the affairs of her male

¹ II, 263.3-7. ² I 36:32-36. ³ I, 86:23. ⁴ I, 107:11 II, 46:13

relations or friends however the women were not supposed to ask, - as the father of the Schöne Secretary here remarks, "dass Wilhel in solche Händel sich nicht zu mischen hätte."

The general tendency to improve social life, already mentioned, had a serious influence on the position of woman. The tendency toward too free confidence had a particularly painful effect on the life of woman. In nearly every case woman is ~~far~~ too free with herself and her confidence. Even Natalia lacks the dignity and reserve she should have shown ~~to~~ in her actions with Wilhel, as for instance on the occasion of announcing Therese's decision to him. Her too free confidence, as I said before led ^{to} rash love affairs and intrigues which only ended in some woman's wretchedness. Involved in these love affairs woman's only way of escape was deceit and faithlessness. Whether married or unmarried such was the conditions under which she lived that she could not long remain faithful to me
 I. II, 84: 11.

person. Woman's nature gets the blame for this fickleness instead of the social evil of the times. Larento is a woman-hater as a result of the successive "jilts" which he has received and loses no opportunity to inveigh against womankind, calling her "das treulose Geschlecht," "accusing her of being a liar and deceiver by nature, and yet leading her on to still deeper ruins of degradation. This is bad enough but when a woman's husband frankly admits his wife's faithlessness, ¹ what depths can woman have sunk? The baron says to Larento, who has just been deceived by the baroness. "Ich merke schon, wie die Sachen stehen; unsere liebe Freundin hat wieder einen für ihre Ställe genommen." ----- Jeder Fremde glaubt, laß er der erste sei, dem ein so angenehmes Betragen gelte; aber wir ist gewaltig, denn wir alle sind einmal auf diesem Wege herumgeführt worden; Mann, Jüngling, oder Knabe, er sei, wer er sei, muß sich eine Zeitlang ihr ergeben, ihr anhängen und sich mit Sehnsucht um sie bemühen."

1. I, 118:8; 110:28-33; 113:31-33; 97:4-8

2. I, 166: 28-40

As a result of this prodigality and deceit woman was wretched as she must always be when her life is in sin. Aurelia gives the nail of a despairing woman, dragged down by the circumstances around her. Mariana was by her maid Barbara. Aurelia rebelled against her doom, Mariana the weaker woman, succumbed ^{unbek} and died without a protest against the evil which was dragging down her life. Aurelia thought she saw a ray of light for the salvation of her sin in individual purity for everyone. She wrings the promise from Wilhelm: jeder flüchtigen Neigung will ich widerstehen und selbst die ernstlichsten in meinem Busen bewahren; kein weltliches Geschäft soll ein Bekommen der Liebe von meinem Lippen nehmen, denn ich nicht mein ganzes Leben widmen kann! "ah Wilhelm, how soon you forgot that promise! Aurelia saw what a mile of the way this would help when she said. "Es ist nichts daran gelegen!" so viel Heuchelthränen mehr oder weniger, die See wird darum doch nicht

nachher. Doch, fuhr sie fort, unter Tausenden eine gerettet, das ist doch etwas, unter Tausenden einem Realischen gefunden, das ist angenehm!" She grasps the situation firmly when she says to him: "Du seid gewohnt, dasz sich alles an den Hals werft. Nein, du könnt es nicht fühlen, kein Mann ist in stande, den Wert eines Heiles zu fühlen, das sich zu ehren weisz."² The Schöne Seele sought preservation in prayer and ultimately in seclusion from a society in which she could not live rightly.

There was a rescue coming for woman though even while she stood in this perilous position: it was the advance in her education. at this time a woman was not supposed to have much education and if by chance they possessed any to keep the fact to themselves.³ The Schöne Seele says more to show her education than any one else and tells two of the attitude of the men toward woman's education. "Man hatte die gelehrten Heiler lächerlich gemacht und man wollte auch die unterrichteten nicht

¹ I, 249: 46-260: 2. ²

³ II, 71: 16-19
89: 2-13

leiden, wahscheinlich weil man für unhöflich hielt, so viel unwissende Männer beschämen zu lassen.¹ He low instructed her, "dasz ein Frauenzimmer sein Wissen heilich erhalten müsse, als der Calvinist seinen Glauben im katholischen Lande."² In spite of the objections woman was beginning to be educated. Many already knew how to write and girls were being taught reading, writing, arithmetic, dancing and French.³ and a few were rational enough to countenance the woman who dared to know something and make use of it.⁴

1. II, 71: 12-13

2. II, 79: 9-11

3. II, 76: 14-16

4. II, 76: 27

II, 213: 12-22

Class Distinctions.

Three classes of people enter into the novel and three divisions which are intermediary types between the classes. The nobility are the first class. They are supposedly rich and live in power and plenty. They own the land, they control the means of commerce, and win from their possessions an ample income. With this power, money and position comes the chance for culture. Wilhelm says. "Ich weiß nicht, wie es in fremden Ländern ist, aber in Deutschland ist nur dem Edelmann eine gewisse allgemeine, wenn ich sagen darf, personelle, Ausbildung möglich. Ein Bürger kann sich Verdienst erwerben und zur höchsten Not seinem Geset ausbilden: seine Persönlichkeit geht aber verloren, er mag sich stellen, wie er will. Indem es dem Edelmann, der mit den Vornehmsten umgeht zur Pflicht wird, sich selbst einen vornehmen Anstand zu geben, indem dieser Anstand, da immer wieder Thier noch Thor verschluckt ist, zu einem

freien Anstand wird, da er mit seiner Figur, und seiner Person, es sei bei Hofe oder bei der Armee, bezahlen muss, so hat er Ursache, etwas auf sich zu halten und zu zeigen, dass er etwas auf sich hält. Eine gewisse feierliche Grazie bei gewöhnlichen Dingen, eine Art sonderlicher Zierlichkeit bei ernsthaften und wichtigen kleidet ihn wohl, und er selber lässt, dass er überall im Gleichgewicht steht. Er ist eine öffentliche Person, und je ausgebildeter seine Bewegungen je sonorer seine Stimme, je gehalten und gemessener sein ganzes Wesen ist, desto vollkommener ist er." II, 3

According to Wilhelm the man in the Bürger class is limited by the circumstances of his position and ~~is not checked~~ ^{may to exert} ~~on his~~. Wenn die Edelmänner uns gemeinen Leuten gar keine Grenzenkennt, wenn man aus ihnen Könige oder König-ähnliche Figuren erschaffen kann, so darf er überall mit ungestilltem Bewusstsein an seine gleichen II, 12: 32 - 13: 18.

treten; er darf überall vorwärts dringen, anstatt
 dasz dem Bürger nichts besser ansteht, als das
 seine stille Gefühl der Grenzlinie, die ihm
 gezogen ist. Er darf nicht fragen: Was bist du?
 sondern mir: Was hast du? welche Einsicht,
 welche Kenntnis, welche Fähigkeit, wieviel Ver-
 mögen? Wenn der Edelmann durch die Darstellung
 seiner Person alles gibt, so gibt der Bürger durch
 seine Persönlichkeit nichts und soll nichts geben.
 Jener darf und soll scheinen: dieser soll nur
 sein, und was er scheinen will, ist lächerlich
 und abgeschmackt. Jener soll thun und wirken,
 dieser soll leisten und schaffen; er soll ein-
 zelne Fähigkeiten ausbilden, um brauchbar
 zu werden, und es wird schon vorausgesetzt,
 dasz in seinen Wesen keine Harmonie sei: noch
 sein dürfe, weil er, um sich auf eine Weise brauch-
 bar zu machen, alles übrige vernachlässigen
 muss.

Wilhelm thinks this state of affairs will change but
 he thinks that he can change classes himself

before this can come about. ~~However~~ He had told
 Urvila of the advantage of the Burgu class
 in placing true value on personal worth while
 the nobility valued outward appearances at
 more than their real value. Werner sees that
 business offers the Burgu one way to rise
 above his circumstances and arrange so far as
 to regard this vocation as a goddess quite
 worthy of homage.²

Whatever may have been the limitations
 of the Burgu class, its members were eminently
 respectable and prided themselves upon their
 respectability. I find it hard to believe that the
 actors were considered in this class, yet they
 certainly were not servants nor nobility. The
Burgus sometimes seem to look down
 upon the actors and when it comes to the test
 Wilhelm even hesitates to appear on the stage.
 on account of his "Bürgerlichen Kerneisen" and
 before he joins Sulas changes his name.³

The third class of people found in the novella

¹ II, 1 42-9. # I, 197: 144 + 20 - 33; 197: 38-198: 15

² I, 43: 10-22 ³ II, 13: 32; I, 159: 32-36; I, 158: 30-38

servants employed in much the same way as today. They were of various kinds according to the duties which they performed. There seem to have been plenty of them and probably their wages were not high, for even Mariana had a servant, ~~who~~ ^{she} was almost as much mistress as Mariana herself. Vagabonds, who probably were servants of one kind or another out of employment, were common. Gypsies, Lazzaretti and robberbands thronged the high ways. The modern tramp was to be found in some types, the Harper being nothing else than a tramp whom Wilhelm took him under his care.

Business.

Trade as a profession was honorable and the burgher class might well ^{be} proud of its vocation. Men like Werner who are born business men find particular delight in it and exalt it to the highest rank. He resents Wilhelm's idea of trade as a cross and woman and his estimation of ^{its} effect of their work upon tradesmen. "Ich wüsste nicht, wasser Geist ausgebreiteter wäre, - ausgebreiteter sein" müsste, als der Geist eines rechten Handelsmannes."

The pleasure as well as the profit of trading is not to be left out of consideration, for he says: "Welche eine angenehme, gastreiche Sorgfalt ist es, alles, was in dem Augenblicke am meisten gesucht wird und doch bald fehlt, bald schwer zu haben ist, zu kennen, jedenn, was er verlangt, leicht und schnell zu verschaffen, sich vorsichtig in Vorrat zu setzen und den Vorteil jedes Augenblicks dieser grossen Zirkulation zu gemessen. Dies ist, dünkt mich, was jedenn"

der Kopf hat, eine große Firmendruckmaschine wird.
 "Besuche nur erst ein paar große Handelsstädte,
 ein paar Häfen, und du wirst gewiss mit fort-
 gerissen werden. Dann du siehst, wie viele
 Menschen beschäftigt sind, wenn du siehst, wo
 so manches herkommt, wo es hingehet, so
 wirst du es gewiss auch mit Vergnügen
 durch deine Hände gekuschelt. Die geringste
 Ware siehst du in Zusammenhang mit
 dem ganzen Handel, und darum hältst
 du nichts für gering, weil alles die Zirkulation
 vermehrt, von welcher dein Leben seine Nah-
 rung zieht." Werner was certainly enthusiastic,
 but his enthusiasm made him a success-
 ful business man. He even looks forward
 to the time when his children should be
 merchants,³ but perhaps he would succeed
 no better than Wilhelm's father was doing
 in making him a merchant. He was
 shrewd as well as enthusiastic, as is shown
 by his ^{the presentation of} using a popular play on the stage.
 I. 41: 16-24. I. 41: 24-34 II. 263: 7-11

to the advantage of his trade!

Some idea of a great commercial center of the time may be gained from the remark made when Wilhelm first visited Seulo: "Die lebhafteste Handelsstadt, in der er sich befindet, gab ihm den anschaulichsten Begriff eines grossen Mittelpunktes, wohin alles ausfliesst, und wohin alles zurückkehrt."²

This business of buying and selling had many departments if we may judge from the various activities which Wilhelm performed when he took a turn at his father's house. Quite unexpectedly¹ was man auf dem Comptoir und der Börsen, im Laden und Kränke thätig, als es Korrespondenz und Rechnungen, und was ihm aufgetragen wurde, besorgte und verrichtete er mit grösstem Fleiss und Eifer.³ A practical knowledge of French, reading writing and counting were the essential qualifications of a clerk. A travelling collector was also used by Wilhelm's house, Wilhelm being

¹I: 40: 31-43. ²I, 255: 37-41. ³I, 78: 29-33.

the collector. His duty was to collect outstanding debts, make new acquaintances, renew old ones and secure exact information to be used in future speculations. Lantos was also employed as a travelling collector by some business house. Payments were made in kind, coin or animals. Wilhelm only collected two debts that we know of, in one case being paid a horse, in the other gold.³

The large amount of credit business done necessitated a ~~system~~ some bookkeeping. The double entry system seems to have been the one used. Werner, enthusiastic about that as about anything concerned with his business exclaims: "Welcher Verkücker verschafft uns nicht die Ordnung, in der wir unsere Geschäfte führen! Sie lässt uns jederzeit das Ganze überschauen, ohne dass wir nötig hätten, uns durch das Einzelne verirren zu lassen. Welche Vorteile gewährt die doppelte Buchhaltung

¹ I, 45: 30-35 ² II, ~~87, 37~~ 42. 179: 34-36 ³ I, 87: 37-42

dem Kaufmann. Es ist eine der schönsten Erfindungen des menschlichen Geists, und ein jeder gute Haushalter sollte sie in seiner Wirtschaft einführen. . . .

Money is loaned on security. the services of an attorney being used, supposedly to draw up a note or bond of agreement. Pawning of articles of wearing apparel for money is on record in one instance only, that of Migration pawning her silver buckles to get money with which to buy a book.³ The wardrobe of a disband-
ed theater company was also pawned but never reclaimed, so was sold.⁴ Larns mar-
tains that it is not safe to invest capital all in one place, but gives no reason for his judg-
ment. In accordance with this idea the Society of the Forwaggers spread its interests into many countries.⁵ This might have been profitable had the investors kept in con-
stant communication with one another, but I fail

¹ I. 41: 20-27 ² I. 105: 35-32, 132: 34-133-5.

³ ⁴ I. 105: 6-30, 132: 34-133: 3.

⁵ I. 4, 259: 10-260: 13.

to see the advantages under the conditions proposed:
 Wirassekurieren uns unter einander unsere Existenz,
 auf den einzigen Fall, dass eine Staatsrevolution den
 einen oder den andern von seinen Besitzthümern völlig
 vertriebe.¹ Werner, however, speculates in property,
 buying a piece and holding it till he can sell it
 for a third more, then selling and buying some-
 thing else.² Lothario happens to plan on the same
 piece of land, so the two go with Wilhelm and
 buy it together, coming to some legal agree-
 ment on the matter.³

Lothario used a rental system on his estate
 but how he managed it is not stated.⁴ He kept
 planning some improvement of the conditions of
 his renters and his property, but he never tells
 what they are, much less does he carry them
 into effect.

Of productive industries a number are
 recorded. The spinning wheel and the factory ex-
 isted side by side.⁵ A factory of no particular

¹ II 10: 5-8. ² II, 11: 10-17. ³ II, 195: 21-20. ⁴ II 209:

14-27; II, 170: 15. ⁵ II, 176: 3. II, 11: 3

kind is located in the mountains.¹ The tailor followed his craft, apparently going from house to house to work.² The village smith wielded his hammer and was ^{also} a ret^{er}inary surgeon too.³ Miners and their homely methods are mentioned.⁴ Hunters, colliers, and woodcutters were a part of the social regime. That there were farmers goes almost without saying: of their work, we are told that they used oxen for ploughing and had some instrument which they dignified by the name of plough.⁵

Means of transporting produce was poor and unsafe. Railroads were not in existence at all. Traveling short distances was by foot. Horses were used for long continued travelling, but they were not articles of common possession. Wagons were used for conveying groups of people or a combination of carriage and horses ~~were~~, according to the preference of the party.⁶ Some organized method of transportation is to be noted in the postillion and post wagon, which made their trips at certain stated intervals.

¹ I, 86:3 ² I, 12:27. ³ I, 121:14, ⁴ I, 92:32-33

⁵ I, 207:14 ⁶ I, 82:11. ⁷ I, 85:29-35; 206:19-34 ⁸ I, 46:38

⁹ I, 210:23.

tervals'. There was certainly some commerce over sea, for Plummer describes the return of a merchant vessel¹ and the scene of one of the extemporized plays is to be a vessel of the same kind.

¹. I. 46:1; 210:14; 213:2; 219:25.

². I. 43:30-42

Government.

No great national spirit comes out in the novel, although the reader finds a hint here and there that to be a German is the greatest blessing one can desire. Coming ^{and after} in the time of Frederick the Great, one expects to find the novel full of the great ^{national} spirit which that ruler left to his people. This I find is one of the criticisms passed upon the novel as showing "das Leben, wie es ist," as so many of the critics claim Goethe aims to do.

Wilhelm speaks of the seriousness of the German character: "es ist der Charakter der Deutschen, dass sie in allem schwer werden, das alles ihnen schwer wird." So the German public is unimaginative and demands that the background of Hamlet be made earnest and simple to correspond with the representative power of the Germans.²

Some idea of the republican form of government is abroad, doubtless derived from the

young republic of the United States at the time. The Melia company organizes into a republic, ^{at} the head of which they appoint a director, the office of whom is to be passed to each in turn. A senate is organized and the ladies ^{are} allowed suffrage. Laws are proposed and debated and finally passed. It is curious to note that they deem a republican government suited only to good men.

The unit of government so far as the moral is concerned is the principality. The principality is hereditary and the nobles are his coworkers. The people stand in awe of him and greet him, as he goes about the country, with a very considerable amount of enthusiasm. He is the head of an army and is followed by a vast corps of dignitaries. His ~~embassadors~~ ^{ambassadors} represent him at the courts of other German princes and at foreign courts.

There seem to have been plenty of officials not only at court but throughout the country. In the momentaries the Oberformeister ³ is the chief official. ^{teagues.} Of no-

¹ I, 200:42-205:14.

² I, 53:1-10

³ F. 86:31

there is an abundance. *Berichtshälter*¹, *Stadtschreiber*², *Arbeitsmänner*³ and *Superintendenten*⁴ are all officials of dignity in their various spheres. Two references to police show something of their duties: Wilhelm hears the night watchmen calling the hour, the night of his departure from Marana⁵; again, when the company in Wilhelm's rooms become too hilarious over their punch the police demand an entrance on behalf of peace and order.⁶ The town council seems to have been an august body: to grant licenses to present a play or plays was one of its powers.⁷

At this time of the fire there is an utter absence of civil authority, no organized method of fighting fire being shown. One building after another burns with no successful effort to check the deadly element, and no fire department appearing. Goethe was strenuous in his efforts at organizing a fire department at Weimar, so it would have been only fair to the reader for him to have told here how he managed.

¹ H, 14 6:27. ² H, I, 51:6 ³ I, 51:40 ⁴ I, 58:35.

⁵ I, 120:39-40 ⁷ I, 138:40

Laws are strongly in evidence. There was probably one against the marriage of relatives, such as brother and sister, although "Brother Augustine" maintains that it was isolated. The civil law takes such a hold on the element of Madam Melius that it even has a trial over it. What a curious picture this court scene is! The attorney delighted over the sensation the affair is making proceeds just to excite the village folk as much as possible. The bailiff, mindful of past reproofs for blunders in court and afraid of repeating the same mistakes, enters with dignified tread and takes his place. The young woman is brought in, and before the bailiff gets a chance to say anything begins an appeal to the feelings of the audience. Reminded of his duties by the attorney, silencing the woman, the bailiff clears his throat asks her name and age. This gives the girl another chance to talk and she does talk until her breath is exhausted. "Sie alto unterman kann hienüber doppelt und dreifach in Uebgenheit. Dies grädigster Aussputzer summtu ihm schon um den Kopf und die geläufige Rede des

II, 276: 22-30 I, 33: 3 and following.
I, 51 - 55

Mädchen hatte ihm den Entwurf des Protokolls
ganzlich zerstückt. Das Uebel wurde noch grösser,
als sie bei wiederholten odenthlichen Fragen sich
nicht weiter einlassen wollte, sondern sich auf das,
was sie eben gesagt, standhaft berief. "Thus the
chummy trial moved on and ended without a
decision. Wilhelms secured permission to act as
a mediator between the young people and the
girl's family, and in this way the matter was settled.

As a result of this elopement incident, one may
infer that prisoners were placed in chains, but
no prison is mentioned. A cold bath is a pun-
ishment for a minor offense.² Power over life
and death was not given a very secure basis, if
the contemplated execution at the Baron's ^{count's} ~~order~~
for anything.³ Here a young fellow was found loaf-
ing about the place: a few nights afterwards a ladder
was found placed up against the garden wall and
an attempted robbery was at once supposed. Not
knowing who else ^{or might} ~~might~~ have done this, the
Baron at once decides to ascertain the boy and

¹. I. 5-3: 9-15

². I. 15: 2: 16-18

³. I. 174: 1-12

is prevented from this only by the earnest supplication of Wilhelm.

Coins are merely mentioned not described: the Groschen¹, the Dukat², the Thaler³, the Louisdon⁴. The first two are said to be gold, but their relative value is not mentioned. The purchasing power of money is nowhere indicated.

Taxation was in process⁵ but some property at least was not taxable, that being purchased by the Lothario, Werner and Meister Company being definitely stated as without tax. Lothario had an idea of the equity of taxation and the mutual benefit conferred by it upon people and state. No basis of taxation, method of levying or collecting it is stated.

A mail system of some sort was in existence and although it is not so stated, it was probably under the control of the government. The mail went with the post wagons at stated intervals. ⁸ ~~If it did~~ ^{a letter}

1 I 5:1:27. 145:11 2. 103:9. II, 187:27-30.

3. I, 101:8; 145:13. 4. I, 22:6; 217:23. 5. II, 209:29-30.
6. II, 208:3 7. II, 209:5-27. 8. II, 207:27; 106:32

not reach its destination and if it was not damaged it was returned to the writer.¹ Both packages and letters were sent by mail, and both were sealed, a black seal designating mourning.

A governmental army seems to have been in organization and abroad in the land, the priest leading one about with him. A militia company receives quite a description in the closing incident: "Er ritt langsam und nachdenkend die Strasse hin, als er auf einmal eine Anzahl gewaffneter Leute durchs Feld kommen sah, die er an ihren weiten und langen Röcken, grasgrün aufschlägen, unförmlichen Hüten und plumpen Gewehren, an ihrem trübseligen Gange und dem krummen Tragen ihres Körpers sogleich für ein Kommando Landmiliz erkannte."² The volunteer corps seem to have been inclined to robbery and to have been feared by the people: the attack made on Melman's company in the woods being ascribed to ~~that~~ a Freikorps on the lookout for Natalia and

¹ II, 15:17.² I, 15:12³ I, 50:30-38

her friends.

The army uses various kinds of weapons, but they are merely named, not described: pistols, muskets, swords, hangers, pocket pistols and flints were used as weapons of defense against the army.² Aureliano's dagger is the only one in the novel.

¹I, 222:30-34; 204:39-41 ²I, 268:17, 22, 27.
206:12, 10, 13

Education.

Education both as a science and as an art receives due attention from the novelist. Education as a science naturally treats its subject in the broadest sense of the term, interpreting education to mean the culture of the mind & body through rational agencies. In comparison with other things Wilhelm thinks that education & culture is more like values than lands or factories, 'if not above rubies'. The purpose of education is to make man what he ought to be and early education exercises a particularly marked influence: "dem nunmehr glaube die besten Eindrücke der Jugend verwirklicht zu können. It is in an amiable, lovely freedom, surrounded by beautiful and noble objects, in the company of good men, that he grows up. He has in his mind that which he first knew, and that which he has learned to grasp, that he has learned, that he has learned to learn, that he has learned to learn."

ersten Handlungen so geleitet, dass er das Gute
künftig leichter und kehrer vollbringen
kann, ohne sich irgend etwas abgewöhnen
zu müssen: so wird dieser Mensch ein rein-
er, vollkommener und glücklicherer
Mensch, als ein anderer, der seine ersten
Jugendkräfte in Widerstand und in Irrtum
zugesetzt hat." ¹ An inner harmony of mind
and body, to be gained by culture is the chief cause
and aim of all culture: this unity or harmony
with our self is a very prominent idea in the
educational theory of the speaker? ²

This harmony is to be attained by and through
~~as~~ knowledge and acquaintance with various
things or facts which lead one back to one's own
true nature, or harmony. Wilhelm sees his
lack of Einheit and feels that its cause lies in
his lack of education. ³ So he begins an assim-
ilation of ideas picking up everything he ^{can} ~~could~~
get his hands on and converting it into his
¹ III: 8-24. ² II: 120: 17-36 II: 7: 34 ³ II: 12: 20

own material. Was ihm fehlte, glaubten am
 ersten zu ersetzen, wenn er alles Denkwürdige
 was ihm in Büchern und im Gespräche vorkam,
 nur mochte, zu erhalten und zu sammeln
 unternahm. Er schrieb daher fremde und
 eigene Meinungen und Ideen, ja ganze Ge-
 spräche, die ihm interessant waren, auf und
 hielt leider auf diese Weise das Falsche so gut als
 das Wahre fest, blieb viel zu lange an einer Idee,
 ja, man möchte sagen an einer Sentenz häng-
 en und verließ dabei seine natürliche Denk-
 und Handlungsweise, indem er oft fremden Sichts-
 tön als Leitsternen folgte. -- So entfernte
 sich Wilhelm, indem er mit sich selbst ringen zu we-
 den strakte, immer mehr von der heilsamen Einheit,
 und bei dieser Verwirrung ward es seinen Leiden-
 schaften um so leichter, alle Zuverlässigkeiten zu
 ihrem Vorteil zu gebrauchen und ihm über das
 was er zu thun hatte, noch mehr zu verwirren. "
 ut longit in his despain of ever attaining this unity
 II: 7:43-8:8.

ihm gewaltsam wurde, und wenn er das geschafft
 hat, was für ihn passt, desto eifriger daran
 halte und sich desto eifriger fortbilde. "His
 idea is further explained by Natalia: Er behauptete, das
 erste und letzte am Menschen sei Thätigkeit und
 man könne nichts thun, ohne die Anlage dazu
 zu haben, ohne den Instinkt, der uns dazu treibe,
 Man gibt zu, pflügte er zu sagen, das Potent ge-
 born werden, man gibt es bei allen Künsten zu,
 weil man musz und weil jene Wirkungen der
 menschlichen Natur kaum scheinbar nachge-
 äßt werden können; aber wenn man es genau
 betrachtet, so wird jede, auch nur die geringste
 Fähigkeit uns angeboren, und es gibt keine un-
 bestimmte Fähigkeit. Nur unsere zwei-
 deutige, zerstreute Erziehung macht die
 Menschen ungewisz: sie erregt Wünsche, statt
 Trübe zu heilen, und anstatt den wirklich-
 en Anlagen aufzuhelfen, richtet sie das Streben
 nach Gegenständen, die so oft mit der Natur,

die sich nach innen kehrt, nicht über-
 strömen. Ein Kind, ein junger Mensch, der
 auf ihrem eigenen Weg wie gehen, sind mir
 lieber, als manche, die auf fremden Wegen
 wandeln. Finden sie, entweder durch sich
 selbst oder durch Anleitung, der rechten Weg,
 der ist der, der ihrer Natur gemäß ist,
 so werden sie ihn mir verlassen, anstatt
 dasz diese jeden Augenblick in Gefahr sind,
 ein fremdes Joch abzuschütteln und
 sich einer unbedingten Freiheit zu über-
 geben." This unity brought about through activity
 along chosen lines which lead perhaps to a life
 work, - this Seely thinks to be the lesson of the
 whole book: "On the whole the lesson of the book is
 that we should give unity to our lives by devot-
 ing them with a hearty enthusiasm to some pur-
 suit and that pursuit is assigned us by
 Nature through the capabilities she has given us."

Culture must not be one sided but must

be a rounded activity. The cultured man is apt to be impractical. thinks Lothario: das ist ein Haupt-
 fehlen gebildeten Menschen, dass sie alles an einen Ideen,
 wenig oder nichts an einen Gegenstand wenden mögen.

--- Ein verständiger Mensch ist viel für sich,
 aber fürs Ganze ist er wenig.² A cultured man knows
 more, although his culture he imperfect is a
 model to be emulated, if not imitated: "Jeder
 gebildete Mensch weiß, wie sehr er an sich und andern
 mit einer gewissen Rohheit zu kämpfen hat, wie
 viel ihm seine Bildung kostet, und wie schwer er
 doch in gewissen Fällen mit an sich selbst drückt
 und vergisst, was er andern schuldig ist. Wie oft
 macht der gute Mensch sich Vorwürfe, dass er nicht
 ganz genug gehandelt habe; und doch, wenn man
 eine schöne Natur sieht, allzu zart, sich allzu ge-
 wissenshaft bildet, ja, wenn man will, sich über-
 bildet, für diese scheint keine Schuldung, keine
 Nachsicht in der Welt zu sein. Dennoch sind die
 Menschen dieser Art außer uns, was die Ideale

¹. II. 119: 34-120: 3

². II. 146: 28-30; 141: 8-9.

im Innern sind. Förfeldis, nicht zum Nachsehn,
sondern zum Nachstraken."¹

Although Goethe says that there was a great deal of
talk about culture and education which found no
expression in activity, yet there is a considerable
amount of education as an art recorded in Wil-
helm Meister. Books and reading were common,
libraries of various sizes being mentioned many
times.² Newspapers came at stated intervals.³ Not a
few of the books are named; Hamlet, and others of Shakes-
peare's plays, Wieland's translation of Shakespeare,
Bible, Gotfrids Chronicle, two volumes of Plutarch
Europarum, the Academia Philologica, the Scripplis
Schriftur, the puppet play of David and Solomon in
pamphlet form, The Friend Jerusalem, Tom Jones novel
as well as Richardsons, besides a number of religious
books the names of which are unmentioned.

If from nothing else than the frequent mention
of books and libraries, one might infer that private
reading was carried on to a considerable extent; but

¹ II, 219: 1-14. ² II, 165: 42-43; 113: 33; 120: 16-17; 234: 33.

³ II, 146: 23.

several public readings are recorded, which were for the amusement and edification of both rich and poor. This public reading - not to a large audience but to a group of friends - was almost invariably from manuscript, and generally presented either a drama of the reader's own production. Philine and Friedrick carried on a sort of a reading match for pastime, and corresponded in a way not unventured to give scholarship.² The Schöns Seele was a constant and broad reader: so too was Lams.⁴

Writing was not an unknown art of many of the characters of the novel. Manonna, and Nerse wrote quite a few notes in connection with their love affairs. Amelia wrote two letters to Lothario, and had some that he ~~had~~ written her in French. Even poor little Megrim tried to write. The Schöns Seele is supposed to have written the whole manuscript of the confessions. Nene and Wilhelm exchange letters which we have practically complete, although

1. I. 183: 27-28; 184: 33; 185: 15; 185: 37; 119: 21.

2. II. 254: 40-255: 2 and 12-19. 3. II. 126: 17-26. 4. I. 158: 8-9

no regular beginning or ending is recorded. Two dramas are mentioned, that of the Schöns Seel and Wilhelm Tagelohn or Kisebuch, which he made up to please his father.¹

Small mention is made of schools public or private. Wilhelm probably attended some sort of a public school, where he studied history at least and went through a set of cut and dried exercises.² The Schöns Seel was educated by different masters in every study, whether in school or in classes she does not say.³ Theresa and Natalia had private schools in which the pupils were given a sort of industrial training.⁴

The subjects taught whether in or out of school were reading, writing, arithmetic, dancing and French. Maps and geography were in existence, as well as handbooks accurately describing the country and its occupations.⁵ In studying French the pupils were required to write original letters and to read plays and stories.⁶ French tutoring was sufficiently popular

¹ ~~II. 6:14-15~~ I 248:7-24 ² I; 34:25-30; 78:4-5-

³ II, 76:27; 76:33-38. ⁴ II, 165:14-21. ⁵ II, 6:2-14

I 248:7-24. ⁶ II, 77:4-6; 78:30-31

in a small town to support the tutor. A practical knowledge of French was also ^{essential} possible for a business clerk. That this language was in such demand shows the French influence on Germany at this time. Wilhelm speaks of it as a language, "der man den grössten Teil seiner Bildungsschuldigkeit und der wir noch viel schuldig werden müssen, ehe unser Wesen eine Gestalt gewinnen kann." Anselm, though hating it calls it a "schöne und ausgebildete Sprache"; and says: "O, die Ausbildung einer Nation ist zu beneiden, die so feine Schatzen in ihrem Worte auszudrücken vermag! Französisch ist recht die Sprache der Welt, umt. die allgemeine Sprache zu sein, damit sie sich nur alle unter einander recht betätigen und belüben können."²

Several of the characters show some knowledge of foreign languages: Haritz knew many,³ so did Lothario; Wilhelm could read and write in many foreign languages.⁴ A few foreign words

¹ II. 66:4-6

² II 66:10-11; 66:23-28.

³ II. 81:25-26.

⁴ I. 85:5-6

are quoted. One Latin expression occurs,
 "qui pro quo";¹ one Greek verb is given, philō,
 and its conjugation fittingly mentioned;² three
 French expressions, pas de l'air,³ and partir
d'Homme and honnête;⁴ one English
 expression, beloved one.⁵

¹ I 35:18 ² II, 253:29 ³ 22:8

⁴ II, 202:16

⁵ II, 166:25

⁶ II, 78:24-34

Science

Science does not receive so very much attention, but some very interesting facts are recorded. People kept cabinets and collections for the study of natural history. Horticulture is mentioned. Photography was practiced to some extent at least. The thermometer, its uses and workings was known.¹ Electricity was known and is mentioned three times, as an electric spark, an electric warmth and an electric shock.²

The use of coffee was known to be pernicious and was proscribed by physicians.³ Dentists tortured the unfortunate who needed their assistance. Of doctors, thus ~~class~~ we are found: the Chirurgus, a man with little knowledge but considerable skill and common sense; a Wundarzt, who did not know much and did less; a Medikus or Arzt,⁴ who was relied upon and trusted by patients and friends. The latter holds that it is a physician's duty to relieve

¹ H. 74:13. 25. H. 217:26-28. ² H. 204:3. ³ H. 203:20. ⁴ H. 93:18-20
 See also H. 104:100. - from references

error if he cannot permanently keep. 'To stop bleeding by binding dust or moss to the wound is used as a simple and quick remedy'. The physician may be heard warning his patient just to be still and take care of himself. Certainly physicians all come from a common parent stock. They all have the same traits. The only difference being that some are more highly evolved than others.

Some knowledge of medicine is abroad, but nothing definite is stated. Opium and its deadly potencies are known as well as some of the antidotes for the poisons. Three deadly diseases are mentioned: heart disease, cancer, and insanity. The Schöns See had hemorrhages of the lungs. Diagnoses are attempted by ⁱⁿ carrying all the facts obtainable with regard to the patient's mental attitude and physical abilities. No little skill is shown in the treatment of the insane. Efforts

1. II, 225:3-4. 2. I, 269:25-27

3. II, 145:40-42

4. II, 126:27-32

5. II, 76:31-32

6. II, 64:3-5

vermochte, was hat sie alle ihre Mittel angewandt, den Körper zu erhalten und ihn der Vergänglichkeit zu entziehen. Eine tabannische Masse ist durch alle Aderngeädernungen und fährt nun an der Stelle des Blutes die so früh verbliebenen Hanger.

II. 271:10-16

References for p. 103. ^{f. 4.} I 186:4; 162:23; 213:2
 f. II. 93:38-39 ^T # 64:2-3. ^{f.} I 12:20, II. 144:6, 218:2
 9. I 211:19-21 II. 138:4-7. ^{218:24-26.}

History.

History does not have a very prominent place in the novel. In the first half a war is in progress and troops are moving across the country causing much disturbance to the inhabitants. In part two, some years later this same war is mentioned².

Events of ancient history are not to be found anywhere in the story. A few characters are named in an indifferent way; for instance Frederick^{same} to Wilhelm: "Er ist ganz ernstlich wie Scipio, freigeig wie Alexander" - this is comparison of Lacharis - The two ancients must have died in their graves at the time. In the same reckless fashion Frederick speaks of "die berühmten Pyramiden, die doch in Aegypten so fest stehen, oder das Grab des Königs Mausolus, das wie man mir versichert hat, gar nicht mehr existiert." Cato and Hannibal are the other two ancients of the novel.

1. I. 203: 2-5 - 2. II 274: 31-35 -
 217: 21-23 285: 41-42.
 222: 11-16 261: 29
 189: 5-15
 188: 14
 187: 40-5
 186: 26-27

3. II, 252 4. II, 258: 29-31.

A little mythology, classical and *Terentio* appears, no stories being told but just the names given. Lindor and Lander, Chlorinda and Parkind and Rinaldo; ²Phyllis and Damon are credited with their love story; ³Vulcan ⁴Minerva and Jove. Minerva in her two fold meaning, as Pallas the goddess of war and Minerva the goddess of learning, appeared in the barons play. ⁵Hercules, full armed, from the head of Jove is recorded in the novel. ⁶The baroness is compared to Circe, turning her suitors into swine. ⁷Iris is much mentioned. The Sirens in her capacity as a mediator of the Fates is referred to several times. Amazons and Hermaphrodites, the Furies and the witch of Endor complete the list.

¹I, 21:5- ²P, 31; 32-32:31 ³II, 78:7-8 ⁴II, 77:11

⁵I, 160: 31; 161:15 ⁶I, 186: 23-24 ⁷.

Literature.

I have already spoken of books from an educational point of view: it remains now to say a few words concerning their literary value. There is no very strong feeling for literature in the novel. The people desire to create works of art but do not care for that already in existence. Everyone tries to write poems or plays and appreciates his own work, overlooking what his brother has done. This self-satisfaction is shown by the practice of reading aloud their own productions. While lamenting the lack of names of the nobility ^{among} the great German authors, Goethe seeks to encourage the nobility to work to react the German Muse!

Some of the pieces of literature are more fittingly discussed under other topics. Hamlet and Emilia Gallotti are under the drama: The Land's translation of Shakspeare² under education.

¹ I. 171: 16-38.

² II. 20: 5-7

Reference is made to Wieland's *Agathon*. Goethe records that "die deutschen Ritterstücke waren damals eben neu und hatten die Aufmerksamkeit und Vergnügen des Publikums an sich gezogen." Wilhelm and the Schöne Seele both speak of old German romances but give no names; she refers also to some novel showing the life of Octavia the and the persecution of the Christians of the early church.

Wilhelm speaks of volumes of poetry and criticism in his library, but gives no names. He describes at some length one of his early poems, comparing the Muse of the drama with the goddess of trade. The Great Jerusalem is mentioned and some of the people in it described.¹ Several pieces of lyric poetry are embedded in the novel. Some of these are highly beautiful, and represent Goethe at his best - the "Kommst du das Land" for instance and "Her mir sein Brot mit Thränen ass."

¹ I, 118: 24-26. ² ~~II~~, 31: 26-31, 75: 27-30

³ I, 31: ~~26~~ 26-37: 15 ⁴ I, 31: 27 - and following

The poet occupies an honored place in society. He must be cared for and shielded so that he can yield himself to his Muse: of all persons he must be in harmony with himself. A poet is a man endowed by nature to be able to see all things, know about all things, feel all things and to express his sensations in such a way as to arouse them in turn in his readers. "So haben die Dichter in allen Zeiten gelebt, wo das Ehrwürdige mehr erkannt ward, und so sollten sie in immer leben. Bursarsan in ihrem Innersten ausgestattet, bedrückt sie wenig von außen; die bahn, schön's Empfindungen, herrliche Bilder des Menschen in sich zu, sich an jedem Gegenstand anschmiegenden Worten und Melodien mitzutheilen, bezaukelt von jeder die Welt und war für den Begabten ein reichliches Erbe. An der Königs Höfen, an den Tischen der Reichlichen, vor den Thüren der Verliebten hochte man auf

sie, indem sich das Ohr und die Seele für
 alles andere verschloß, wie man sich selig freut
 und entzückt stillsteht, wenn aus dem betuschenden
 die man wandelt, die Stimme der Nachtigall ge-
 waltig rührend hervorbringt! Sie fanden eine
 gastfreie Welt, und ihr niedrig scheinende Staus
 erhöhte sie nur desto mehr. Der Held lauschte
 ihren Gesängen, und der Hebrwind der Welt
 huldigte dem Lichte, weil er fühlte, daß ihm
 dieser sein ungeheures Laster nur wie ein
 Sturmwind vorüberfahren würde; der Lieb-
 ende wünschte sein Verlangen und seinen
 Kuss so tausendfach und so harmonisch
 zu fühlen, als ihm die kühle Lippe zu schüt-
 dem verstand; und selbst der Reiche konnte
 seine Besitztümer, seine Abgötter nicht
 mit eigenen Augen so kostbar sehen, als sie
 ihm vom klaren der allein Wert fühlenden
 und erhöhenden Lust beleuchtet erschein-
 en. Ja, wir hat, wenn du willst, hätte ge-
 bildet, uns zu ehren erhoben, sie zu uns
 herüber gebracht, als die Dichter.

In return for this honor and freedom the poet must make good poetry. He must be either wonderfully good or he must not exist at all; for every man has the ability to do the best he can, and he must either do it or not do it at all. Good poetry did not consist in a rhyme and jingle of words expressing commonplace thoughts.

A few interesting bits of folklore are put in, for instance - when Speratus' child was supposed to have been drowned, the Italians told the stories proving that the sea devils and an innocent child yearly, but that after a time it grew up its victims: then if all the bones are found and put together the child may be restored to life.³

¹ 86:21-24.

² 78:1-9.

³ II, 281:14-31.

Art.

aesthetic appreciation is low in the Ger-
many of the novel. the people are not cultivated
up to it and critics unknowingly attempt
at art. Aesthetic taste must have opportunity to
develop: Denn einen solchen Genuss kann
niemand ganz entbehren, und nur die
Vergessenheit, etwas gutes zu genießen,
ist Ursache, dass viele Menschen schon
am altem und abgeschmackten,
wenn es mir neu ist, Vergnügen finden.
Man sollte - - alle Tage wenigstens ein
kleines Lied hören, ein gutes Gedicht
lesen, ein treffliches Gemälde sehen und,
wenn es möglich zu machen wäre,
einige vernünftige Worte sprechen."
The Abbe says: die Menschen glauben, die
Organe, ein Kunstwerk zu genießen, bilden
sich so von ~~sich~~ selbst aus, wie die Junge
und die Gamm, man urtheile über ein
Kunstwerk, wie über eine Speise." ¹ ² but is

worthy of attention: Gute Gemüther sehen so gerne den Fingerring Gottes in der Natur; warum sollte man nicht auch die Hand seines Nachahmers rings Betöckelring schenken?"

That there is some interest in art is shown by the collections of paintings which appear again and again. There is one collection which goes all the way through the story, coming to light in such a way as to serve as one of the guiding threads of the novel, the facts of which are kept together with some difficulty. This collection was brought together by Wilhelm's grandfather at whose death it was purchased by Natalia's uncle and from that time remained in the family.

Statuary is found in Natalia's home, one piece being slightly described.

Atter

119: 20-22

9, I, 114: 10-14
69: 30-42

71: 1-4

11, 213: 39-214: 19

220: 1-9

118: 24-36

119: 23-30

Nigron's ancestral home is said to have a collection of statuary. The beautiful art decorations of the Saal der Vergangenheit have already been discussed. Its walls were practically covered with paintings and niches in the walls filled with statuary.

Portraits were not uncommon; indeed they were quite popular in the family of the Schöns Seele. Her father had made a collection of the portraits of his family for some generations.² Natalia possessed a large painting of her aunt, the Schöns Seele. The room in Lothar's home, into which Wilhelm was first ushered, had walls lined with family portraits. Wilhelm had a photograph made and sent to his sister. Lothar was going to have a miniature painted on Thiers' medals. The Countess wore such a miniature of her husband.

¹. II, 273: 5-7

². II, 127: 20-36

ma and a black. Wilhelm describes a picture
pinned on a copper plate in his room, the
face showing a father and daughter about
to perish at sea, the lady resembling the
Amazon.

The Abbe has no little to say about art
and its criticism. He believes that the Italian
people have a deeper feeling for art than other
nations²: that popular taste, by demand-
ing much of the artist, necessarily improves
his art; but the popular taste of Germany
is doing nothing for pure art, because
it demands instruction rather than
art for art's sake.⁴ Wilhelm's comparison
of art to good company is as striking
as it is true: ~~Es liegt sich nicht leicht~~
~~denken und übersehen was. Ist doch wahre~~
Kunst, rief er aus, wie gute Gesellschaft:
sie nötigt uns auf die angenehmste
Weise, das Masz zu erkennen, nach dem

¹. II, 134:40 - 135:7

². II, 266:35 - 267:2

³. II, 267:16 - 37

⁴. II, 268:15 - 37

⁵. II, 217:16 - 21

und zu dem unser Innerstes gebildet ist"

Music is less prominent than representative art. Many musical instruments are mentioned, among which are the piano, the violin, zither, clarinet, French horn, flute and bassoon. Travelling musicians are to be found, as for instance, the serenaders and the Harper. Lantio values music on the stage as giving the basis and action of the spoken symmetry and rhythm. Sord was a lover of music, and we find him having weekly concerts in his apartment for ~~the~~ his own enjoyment and the encouragement of musicians.

Choral singing is mentioned on two occasions, both in the chapel at Natalis. At the marriage of her mother concealed singers in quartets and octets furnished the music and one evening during the house party which followed a concert was given.

1. I, 72:38-73:5; III, 78-22; 138:4; IV, 286:6. ² II, 7:34-229:5 ³ II, 6:23-31 ² I, 125:33-40

in the same place by concealed singers. The Greek thought music an art to be enjoyed by the soul through the medium of the ear, not the eye and that the sight of the musicians detracted from the pleasure to be gained. Again at Mignon's funeral, two choruses of boys sang a chant: they however were not concealed. Philine is the only lady singer in the book, who thrusts her singing upon people: I am quite sure her voice was harsh and cracked, and that no one wanted to hear her.

The Drama.

To show adequately what Wilhelm Meuser tells of the drama and its presentation would require me to quote almost the whole of books one to five inclusive. This part is primarily a novel of the theater, showing many of its theories and workings as well as the life of the people upon it. To show all the details of this part of the subject, then, would be sufficient for a thesis in itself, so I shall content myself with presenting the most general and obvious things, aiming if possible to give them the relative importance placed upon them by Goethe.

Considering first the material furnishings and equipments of the theater itself I find that it was not so different from that of today, considerably cruder than modern apparatus, to be sure, but intending to represent the same ideas. It may be taken for granted that the platform was in front, otherwise there would be no advantage ⁱⁿ having a theater at all. Perspective was taken into account to no little

extent in arranging and building the stage.¹ The
 lighting behind the scenes and on the wings was poor and
 disagreeable. Wilhelm says that he would stand for
 hours, am schmutzigen Lichtwagen, den Qualen
 der Verschleißlampen erziehen.² Footlights are
 barely mentioned, their quality and quantity being
 unstated.³ For decorations light was used with red
 and paper to unklagen names, and candles to light
 up pictures and busts. This lighting seems crude in
 deed in view of the modern electric marvel of the stage.
 The furniture of the stage differed of course, with the
 plays. Wilhelm speaks of "die ausgestopften Lämmerchen,
 die Wasserpfälle von Gndel, die pappernen Rosenstrücker,
 und die einsichtigen Strokhütten" used in antique
 pastoral plays.⁴ No description of scenery is given nor
 is any stage described as to its size and shape, but
 we know that Serlach was large enough to permit
 a fair presentation of Hamlet. Wilhelm knew how to
 make thunder and lightning for his puppet play,
 so probably these arts were practiced on the larger
 stages. The curtain was a gorgeous gaudy affair.
 I 134:10, 168:27. I 139:29-30 I. 59:34 239:41

probably not incomparable to a modern curtain
sheet. The orchestra was immediately in front of
the pit and ~~just~~ next to it the pit.

The wardrobe was to some extent the property of the man-
agement, and Melina considered it the first essential
in starting a company. The counters contributed not a
few dresses from her own wardrobe to increase that of
the actors³. Stock costumes were *türkische und christ-
liche Kleider*, also *Karikaturstücke für Männer
und Frauen*, *Kostüm für Ganten, Juden und Pfeffer*.
Manaim's costume when representing a young
army officer was a scarlet suit, set off with a sword
and feathered hat. Hamlet's costume will be de-
scribed under the discussion of that play.

This is but meager information as to the ma-
terial elements of the stage, but that with regard to
the people upon it, their life together and their
theorizing on their art is more detailed and satisfac-
tory. A director was in charge of the company,
and this officer, if such the work may be digni-
fied by such a name, might be either a lady

¹ I. 105: 15-17

² I. 16: 29-30

³ I. 16: 27-30

or gentleman. His business was to make contracts² with the players, to tend to the finances either in person or by representation³, to secure licenses for the company to act, and to control the behavior of the ~~com~~ actors if he could. The director was in every case an actor. Sirlo being the leading man and Melina a pretentious actor with little ability. In securing actors he must keep in mind the public taste and that the salary was such as to secure the proportionate income from that actor. The prompter was ~~the~~ practically a part of the stage furniture, which the public never saw.

Actors moved around from place to place seeking a new company and scene of action. Some of the companies travelled, as Melina's, others were definitely located as Sirlo's. As travelling companies were poor, probably only the inferior companies travelled. Sirlo's company, which I consider pretty good, changed actors ~~as~~ the public grew tired of them instead of changing locations. So the

¹ I. 105: 9 ² I. 140: 47. II. 8: 27 ³ I. 241: 33-40. 244: 33-37

⁴ I. 56: 23 ⁵ I. 153: 2-40

actors were a wandering class, never content long in one place. Melina and his wife began their honeymoon in search of a company; one old man and his daughter left their engagement freely out of love of change.² This instability on the part of the actors is strongly against the interests of a good company.

Of all classes of people actors probably keep the emotions excited the most of the time and perhaps this is the reason why they are subject to sudden changes of feeling. Their enthusiasm and good will rise to the highest point one day and the next they are in the depths. Compare the over enthusiastic scene¹ the year the night after Hamlet had been presented³ and the ill humor and depression that followed: that night the ~~swarm~~ ^{swarm} amounting almost to frenzy, the next day with a dull rehearsal, the ~~rather~~ ^{rather} flagging interest in Hamlet and the mysterious words on the veil left by the bores.

No principal of honorable conduct toward one

¹ I. 164: 3-5

² I. 108: 12-17.

³ II. 42-46

another seems to obtain in the conduct of the actors: anything which would benefit them personally was unquestioned by their conscience. For instance Wilhelm had no more than succeeded in getting the new Sulo company into harmonious working order and stopped to breathe a bit, when that scornful Melina sets on foot a plan, which is to oust Wilhelm from the troupe. Sulo is too utterly selfish to get out of himself enough to have the least consideration whatever for his sister. She must marry whom he selects for his own purposes, play for his purposes and when she ceases to do this she can die the sooner the better. When she refuses her feelings she is refused by him, as harshly treated and driven to madness and death.

Petty quarrels and jealousies make their life unpleasant and keep the feelings narrowed. The influence of one in authority for some one of their makes creates strife and even leads to personal violence.³ Any attempt at a management which will benefit their work is resented.⁴ If misfortune comes upon them

¹ H. I. 7-69: 13

² II. 76: 22-72: 6

³ I. 169: 31-173: 20.

³ I. 14-6

⁴ II. 63: 1-9

they are ready to lay the blame on some one else, although each one may have had his share in the cause which brought the misfortune; for instance the whole company blamed Wilhelm for the attack in the forest and the loss resulting from it, although they had heartily agreed to take that route! No idea of gratitude for anything done them ever occurs to them: for instance when Wilhelm secures the employment of the whole company by Sirs. they never think of thanking him but give Philine, who had nothing whatever to do with their prosperity, all the gratitude, of which they are capable.

This general changeability, if I may call it such, is characteristic of the actors both as companies and as individuals. They enter their profession with high enthusiasm but it soon wears off. They try to ~~put~~ put feeling into their work, but soon become mere automata. Amelia describes adequately her own early enthusiasm for her work: "Ich war auch einmal in diesem glücklichen
'1213:20-26 . 205:8-206:8² 4.5:7-13

Zustände, als ich mit dem höchsten Begriff von
 mir selbst und meiner Nation die Bühne betrat.
 Was waren die Deutschen nicht in meiner Ein-
 bildung, was konnten sie nicht sein! In dieser Nation
 sprach ich, über die mich ein kleines Kunst er-
 hob, von welcher mich eine Reihe Lampen trennte,
 deren Glanz und Dampf mich hinderte, die Ge-
 genstände vor mir genau zu unterscheiden.
 Wie willkommen war mir der Klang des Beifalls,
 der aus der Menge heraufstürzte; wie dankbar
 nahm ich das Geschenk an, das mir einström-
 te von so vielen Händen dargebracht wurde.
 Lange weigete ich mich so hin; wie ich wirkte,
 wirkte die Menge wieder auf mich zurück;
 ich war mit meinem Publikum in dem
 besten Vernehmen; ich glaubte eine vollkom-
 mene Harmonie zu fühlen und jederzeit
 die Edelsten und Besten der Nation vor mir zu
 sehen.

That her enthusiasm wore off and she came to hate
 the applause she won and the public which gave it

F. 239:36 - 240:9

is due in no small degree to the lack of ^{real} appreciation which the German audience ~~made~~ expended upon the stage. Aelia best describes this when she says: "Wenn ich über mein Spiel ein vernünftiges Kompliment erwartete, wenn ich hoffte, sie sollten mein Art zu loben, den ich hochschätzte, so machten sie eine albern Anmerkung über die andere und nannten ein abgeschmacktes Stück, in welchem sie wünschten mich spielen zu sehen. Wenn ich in der Gesellschaft herumhorchte, ob ich nicht etwa ein edler, geistreicher, witziger Zug nachklinge und zur rechten Zeit wieder zum Vorschein käme, konnte ich selbst eine Spur nehmen. Ein Fehler, der vorgekommen war, wenn ein Schauspieler sich ausdrückte oder irgend einen Provinzialismus hörte, das waren die wichtigsten Punkte, an denen sie festhielten, und wenn sie nicht loskommen konnten."¹

Regardless of the defects in both actors and public, theories of the proper attitude and relation of both

abundant. Wilhelm thought that the actor
 should show on the stage a picture of the noble
 life which he should lead, but he found the
 actor leading anything but an ideal life,
 which they could show on the stage. Ge-
 schäftig im Muszengange, schürren sie an
 ihren Beruf und Glück am wenigsten zu denken;
 wie der fortwährende Fortschritt des Stückes habe
 er sie niemals reden und unterrichten noch
 unrichtig darüber urtheilen; es war immer
 nur die Frage: Was wird das Stück machen?
 Ist es ein Luststück? Wie lange wird es spie-
 len? Wie oft kann es wohl gegeben werden? und
 was Fragen und Bemerkungen dieser Art
 mehr waren. Dann ging es gewöhnlich auf
 dem Direktor los: das er mit der Lage zu
 kargend besonders gegen den einen und den
 andern ungerecht sei; dann auf das Publikum,
 das es mit seinem Beifall selbst den rechten
 Mann belohne; dasz das deutsche Theater
 sich täglich verbessere, dasz der Schauspieler

nach seinen Verdiensten immer mehr geachtet
 werde und nicht genug werden könne. Dann
 sprach man viel von Kaffeehäusern und
 Kneipen, und was dazwischen vorgefallen, wie
 viel irgend ein Kamerad Schulden habe
 und Abzug leides müsse, von Disputen
 über die wöchentliche Lage, von Katastrophen
 einer Gegenpartei: wobei denn doch zuletzt
 die ganze und redliche Aufmerksamkeit des
 Publikums wieder in Betracht kam und
 der Einfluss des Theaters auf die Bildung einer
 Nation und der Welt nicht vergessen wurde."

The actor must seek the idea of the author
 in his production and do this by studying
 the whole piece and particularly the char-
 acter in all its relations. Two harmonies of
 action are to be desired: the one the harmony of
 act the actors in their parts and dealings with
 the other actors: the other the harmony between
 every act and motion of the actor and his
 lines.

¹ 1. 11: 34 - 16: 19.

² 1113: 19-34

232: 26 - 233: 5

³ J. 381: 9-20

20: 23 - 203: 17

Considerable is said concerning rehearsals, although no particular point is made about them except that the actors shall take themselves seriously and conduct themselves as if before an audience. Enunciation should be practiced; but few of the players make any effort to meet the demands of the hearing faculties of their audience. A critic in the rear of the room helped Wilhelm to correct his defects in enunciation and pitch by tapping with a key, when he failed to hear.² Military scenes on the stage should be conducted scientifically and those who take part must practice until they are able to fight skillfully.³

Wilhelm hoped to cultivate the German public as well as himself by means of the drama, but Melina and Seelo cared only for the ^{financial} profit which they could gain.⁴ To gain more money they promped every whim of an ignorant public, even to the extent of leaving out things of real artistic merit. Seelo even wanted to leave Hamlet almost the close of the

¹. II. 32: 16-30 ². II. 33: 1-25 ³. II. 288: 1-12

⁴. II. 68: 30-31 ⁵. II. 68: 31-35

tragedy, merely because the Publikum wants it
 lehrig, reasoning that, "Wer das Geld bringt, kann
 man ihm nach keinem Sinne verlangen." Wilhelm's
 reply is magnificent: "Gewissermaßen; aber ein gutes
 Publikum verdient, daß man es achte, daß man es nicht
 wie Kinder, denen man das Geld abnehmen will, be-
 handle. Man bringe ihm nach und nach durch das
 gute Gefühl und Geschmack für das Gute bei, und
 es wird sein Geld mit doppeltem Vergnügen ein-
 legen, weil ihm der Verstand, ja die Vernunft selbst
 bei der Ausgabe nicht vorzuwerfen hat. Man
 kann ihm schmeicheln wie einem geliebten
 Kinde, schmeicheln, um es zu bessern, um es
 künftig aufzuklären; nicht wie einem Dr =
 nehmen und Reichen, um den Intim, den man
 nutzt, zu ~~verwunden~~ ^{verwunden}."

This public sought amusement more than culture,
 however. Its taste was constantly changing and
 demanding some new public plaything. "Das Publikum
 hat eine eigene Art, gegen öffentliche Menschen von
 anerkanntem Verdienste zu verfahren; es fängt
 'II, 34:32 9. II, 35:1-2 3. II, 35:2-13.

nach und nach an, gleichgültig gegen sie zu werden, uns begünstigt viel geringere, aber neu erscheinende Talente; es macht an jene übertriebene Forderungen und lässt sich von diesen alles gefallen. A great disaster made the public all the more eager for this amusement, as after the fire the public crowded to the play house in order to forget its troubles. Besides its money the public gave its praise and applause, combined with criticism. Both Wilhelm and Amelia lament the lack of real appreciation and artistic criticism which the stage received. The average player deemed applause his highest reward. Iano fittingly says of the player: "Zum Schein ist er berufen, er muss den augenblicklichen Beifall hoch schätzen, denn er erhält keinen andern Lohn: er muss zu glänzen suchen, den die Menge steht er da." An unknown spectator, however, gives a much better estimate of the value of applause: "das Publikum ist gross, ~~was~~ aber Verstand und wahres Gefühl

1. II. 62: 23-28. 2. II. 54: 31-55: 72

sind nicht so selten, als man glaubt; nur muss
 der Künstler niemals eines unbedingten Beifall
 für das, was er vorbringt, verlangen; denn eben
 das unbedingte ist am wenigsten wert, und den be-
 dingten wollen die Herren nicht gerne. Ich weiß
 wohl, im Leben wie in der Kunst muss man
 mit sich zu Räte gehen, wenn man etwas
 thun und hervorbringen soll; wenn es abge-
 than oder vollendet ist, so darf man mit Auf-
 merksamkeit nur viel hören, und man
 kann sich mit einiger Übung aus diesen
 vielen Stimmen geteilt ein ganzes Urteil
 zusammensetzen: denn diejenigen, die
 von dieser Mühe ersparen, könnten, halten
 sich meist still genug." &

In contrast with his early enthusiasm, Wil-
 helms final opinion of the stage and the work
 upon it is somewhat startling. "Man spricht
 viel vom Theater, aber wir nicht selbst darauf na-
 kann sich keine Vorstellung davon machen. Wie
 völlig diese Menschen mit sich selbst unbekannt
 II, 188: 10-21

sind, wie sie ihr Geschäft ohne Nachdenken trieben, wie ihre Anforderungen ohne Bremsen sind, davon hat man keinen Begriff. Nicht allein will jeder der erste, sondern auch der einzige sein. Jeder möchte gerne alle übrigen ausschließen und sucht nicht, das er mit ihnen zusammen etwas leisten kann; jeder drückt sich ~~unter~~ ^{wunder} Original zu sein und ist unfähig, sich in etwas zu finden, was außer dem Schlendrian ist; dabei eine immerwährende Unruhe macht etwas Neuem. Mit welcher Heftigkeit werben sie gegeneinander! und nur die kleinlichste Eitelheit der beschränkteste Eigennutz macht, dass sie sich mit einander verbinden. Von wechselseitigen Betragen ist gar die Rede nicht; ein ewiges Misstrauen wird durch herrliche Tücke und schändliche Reden unterhalten; wer nicht lidenklich lebt, lebt albern. Jeder macht Anspruch auf die unbedingte Achtung, jeder ist empfindlich gegen den mindesten Tadel. Was hat er selbst alles schon besser gewusst! Und warum hat er denn immer das Gegenteil

gechan? Immer bedürftig und nimmer
ohne Vertrauen, scheint es, als wenn sie sich
vor nichts so sehr fürchteten, als vor Vernunft
und gutem Geschmack, und nichts so sehr
zu erhalten suchten, - als das Majestätsrecht
ihrer persönlichen Willkür."

I have said a little concerning private theo-
tricals under "Amusements". They were evidently
common and indicate the taste of the people
for the drama. It might be well to notice the
attitude of the prince to the theatre, at the time
when the Melina troupe were playing at the
court; after watching his first play out, the follow-
ing morning he would come at the beginning and
stay till the piece was under way, then leave and
return just in time to join in the applause at
the close. I am not inclined to blame the prince
much for I don't believe that the Melina company
were very charming actors. The prince's preference
was for the French theatre³ while that of many

¹ II. 142:34-143:16. I. 53:24-56:3

² I. 165:3-27

³ I. 165:33-36

of his courtiers was for the English.

As a result of this taste for the English stage on the part of Iarno, the novel records a very complete and detailed description and criticism of Hamlet. Wilhelm begins to read Shakespeare at the request of Iarno and in a few days his enthusiasm rises to a fever heat, when he says: "Sie scheinen ein Werk eines himmlischen Genies zu sein, der sich den Menschen nähert, um sie mit sich selbst auf die ge-
huldigste Weise bekannt zu machen. Es sind keine Gedichte!" Man glaubt vordem aufgeschlagenen ungeschlossenen Büchern des Schicksals zu stehen, in denen der Sturmwind des heftigsten Lebens sauft und sie mit Gewalt rasch hin und wieder blättert. Ich bin über die Stärke und Zartheit, über die Gewalt und Ruhe so erstarrt und ausser aller Fassung gebracht, dass ich nur mit Schwere auf die Zeit warte, da ich mich in einem Zustande befinden werde, weiter zu lesen." "Es scheint, als wenn uns alle Rätsel

offenbarte, ohne dasz man doch sagen kann,
 hier oder da ist das Wort der Auflösung. Seine
 Menschen scheinen natürliche Menschen zu
 sein und sie sind es doch nicht. Diese gekünst-
 ltesten und zusammengestutzten be-
 schöpfe der Natur handeln vor uns in seinen
 Stücken, als wenn sie Uhren wären, deren Zif-
 ferblatt und Gehäuse man von Krystall ge-
 bildet hätte; sie zeigen nach ihrer Bestim-
 mung den Lauf der Stunden an, und man
 kann zugleich das Räder- und Federwerk zu-
 sehen, das sie treibt. Diese wenigen Blicke,
 die ich in Shakespeares Welt gethan, zeigen
 mich mehr als irgend etwas anders, wider
 wirklichen Welt schnellere Fortschritte vorwärts
 zu thun, mich in die Fäden der Schicksale
 zu mischen, die über sie verhängt sind, und
 darauß, wann es mir glücken sollte, aus dem
 ganzen Meer der wahren Natur wenige Becken
 zu schöpfen und sie vor die Schaubühnen der
 leuchtenden Publikum merkwürdigen Vaterlandes aus-

zuspenden.

When planning to present Hamlet, Sulo objects² that it seems to break into at the end of the third act. Wilhelm objects to changing the plan of the play: replying, "der Held hat keinen Plan, aber das Stück ist planvoll. Hier wird nicht etwa nach einer starren und eigensinnig durchgeführten Idee von Rache ein Basenicht bestraft, nein, es geschieht eine ungeheure That, sie wälzt sich in ihren Folgen fort, reißt Unschuldige mit; der Verbrecher scheint dem Abgrunde, der ihm bestimmt ist, auszuweichen zu wollen und stürzt hinein, eben da, wo er seinen Weg glücklich auszuweichen gedenkt."³ Another time Sulo objects that the imaginative background is too complex for the audience to hold in mind. Wilhelm defends the play as Shakespeare left it: "Was ausser dem Theater vorgeht, ist was der Zuschauer nicht sieht, was er sich vorstellen muss, ist wie ein Hintergrund, vor dem die Spiel-

¹ I, 786: 179: 36-178: 14 ² I, 235: 28-31

³ I, 236: 10-17

und die Figuren sich heraus. Die ganze einfache Aussicht auf die Flotte und Norwegen wird dem Stück sehr gut thun; nähme man sie ganz weg, so ist es nur eine Passagen-szene, und der ganze Begriff, daß hier ein königliches Haus durch seine Verbrechen und Unschicklichkeiten zu Grunde geht, wird nicht in seiner ganzen Würde dargestellt." They agreed upon a compromise and simplified the background.

Serls wanted to combine Rosencrantz and Guildenstern into one character, but Wilhelm objects: "Gott bewahre mich von solchen Verkürzungen, die zugleich Sinn und Wirkung aufheben! Das, was diese beiden Menschen sind und thun, kann nicht durch einen dargestellt werden. In solcher Kleinigkeit zeigt sich Shakespeares Grazie. Dieser leise Auftreten, - dieser Schmerz und Beginn, dieser Jasagen, Strecken und Schmeicheln, diese Behendigkeit, das Schmeicheln, diese Allheit und Leinheit, diese 'II, 26: 18-30' v. II, 17: 36-19: 42

rechtliche Schurken; diese Unfähigkeit, wie kann sie durch ein Menschen ausgedrückt werden? Es sollten ihrer wenigstens ein Dutzend sein, wenn man sie haben könnte; denn sie sind klug in Gesellschaft etwas, sie sind die Gesellschaft, und Shakespeare war sehr bescheiden und weise, - das nur zwei solche Repräsentanten auftreten laß. Ueberdies brauche auch ich in meiner Arbeitung als ein Paar, das mit dem ein, gutem trefflichen Horatio kontrastiert."

Wilhelm finally agrees to condense the play, having the unity of the piece in two things: das erste sind die ganzen innern Verhältnisse der Personen und der Begebenheiten, die mächtigen Wirkungen, die aus den Charakteren und Handlungen der Hauptfiguren entstehen, und diese sind einzeln vortrefflich und die Folge in der sie aufgestellt sind, unversenklich. The second is die äüßere Verhältnisse der Personen, wodurch sie von einem

Ort zum andern gebracht oder auf diese und jene Weise durch gewisse zufällige Begebenheiten verbunden werden, ~~für alle~~ - - - . Freilich sind diese Fäden nun dünn und los aber sie gehen doch durch ganze Strickungen halten zusammen, was sonst auseinander fiel, auch wirklich auseinander fällt, wenn man sie aufschneidet und ein andres gesehen zu haben glaubt, wenn man die Enden sehen lässt." "Alle these points in my Wilhelm makes a condensation which is not materially different from the original."

Specific scenes are discussed at the rehearsals. The first scene receives some attention: "So sollte zum Beispiel König und Königin bei ersten Auftritt auf dem Thron sitzend erscheinen, der Befehl an den Seiler und Hamlet unbedeutend unter einem stehen. Hamlet, sagte er, muss sich ruhig verhalten; seine schwarze Kleidung mitwischen schon genug. Er muss sich

eher vorbeugen, als zum Vorschein kommen.
 Nun dann, wenn die Andeutung gründet ist,
 wenn der König mit ihm als Sohn auftritt,
 dann mag er hinhin treten und der Scene
 ihren Gang gehen.¹ The scene between Ham-
 let and his mother which he reproaches her,
 and is interrupted by the Ghost, likewise
 is discussed. Considerable importance
 is given to the recital of the travelling actor,
 although Suls, bent on cutting out every-
 thing possible, would omit it.

His analysis of the purpose of this scene is
 excellent: "Shakespeare führt die ankommende
 Schauspieler zu einem doppelten Endzweck
 herein. Erst macht der Mann, der den Tod des
 Primmers mit so viel regner Rührung deklam-
 irte, tiefen Eindruck auf den Pringen selbst;
 erschärfte das Bewusstsein des jungen, so
 schwankenden Mannes; und so wird diese
 Scene das Präludium zu jener, in welcher
 das kleine Schauspiel so große Wirkung auf

¹ II, 34: 2-10

² II, 34: 11-24

den König. chert. Hamlet fühlt sich durch
den Schauspieler beschränkt, der an ~~seiner~~
Freunden, an feingebildeten Leuten ~~so~~ großen
Teil nimmt; und der Gedanke auf die die
Krise eines Versuches auf das Bewusstsein seines
Stiefvaters zu machen, wird dadurch bei
ihm sogleich erregt. Welche ein herrliches Mono-
log ist, der den zweiten Akt schließt.

Hamlet's character is fully delineated, the motives
underlying his actions being very fully depicted.
Polonius, too, is described with all his eccentric-
ities.³ Ophelia receives a treatment sympathetic
yet stern.⁴ After all the close detail mentioned
above, Goethe gives as it were a photograph of the
play as it was given its first night.⁵ The per-
son to take the part of the Ghost was left wholly
unprovided for, Sulo and Helheim relying
on a mysterious promise that the Ghost
would be sent, as he was by the Society of the
tours.

Emilio Balloti is the only other great

¹ II. 25: 1 - 14. ² II. 26: 37 - 227: 30. I. 201: 20 - 203: 10.
³ II. 21: 37 - 27: 1. ⁴ I. 229: 14 - 33. ⁵ II. 27: 24 - 28: 3.
II. 41 - 42.

play mentioned. Aurelia was the comtesse
 Orsina and Sub. Marnelli, ^{traits} the ~~first~~
 is whose character he ~~describes~~ points out ad-
 mirably. The romantic ^{and} stand, sagte er,
 ist schwer nachzuahmen, weil er eigent-
 lich negativ ist und eine lange anhaltende
 Übung voraussetzt. Denn man soll nicht
 etwa in seinen Benehmen etwas darstellen,
 das Hürde anzeigt: denn leicht fällt man
 dadurch in ein förmliches stotzen Wesen;
 man soll vielmehr nur alles vermeiden, was
 unwürdig, was gemein ist: man soll
 sich nie vergessen, immer auf sich und
 andere acht haben, sich nichts erlauben, andern
 nichts zu viel, nicht zu wenig thun, durch
 nichts gerührt scheinen, durch nichts bewegt
 werden, sich niemals überheben, sich in jedem
 Momente zu fassen wissen und so ein ausge-
 reiftes Gleichgewicht erhalten, in welchem man
 so stimmen, wie es will. Jede Mensch kann
 sich in Momenten vernachlässigen. Außer-

nehme mir. Dieser ist wie ein sehr wohl-
gekleideter Mann; er wird sich nirgends an-
lehnen, und jedermann wird sich hüten,
an ihn zu streichen; er unterscheidet sich
von andern, und doch darf er nicht allein
stehen bleiben: - - - - - so soll die Vornehme
ohneachtet aller Absonderung, immer mit
andern verbunden sein, nirgends steif,
überall gewandt sein, immer als die erste
erscheinen und sich nur als ein solches
aufdringen.

Other lesser plays are mentioned though
without title. A list of stock characters went
in every play: lover, naive and tender
lady lover, chambermaid, abully, an
irate father and others like them. The Nach-
spiele as a division of the drama appears
in not a few instances. The comic play
in honor of the prince had both Vorspiele
and a Nachspiel, though I don't see why
they were not counted in with the regular

¹ ff. 69:32 - 70:12 ² [87:1-3; 148:29-159:10; 146:14 -

drama of the evening.

The puppet play, which formed so important a part of Goethe's own youth, gives rise to one of the most delightful parts of the novel. Wilhelm recounts how the puppets came at Christmas and how the play was given in the back parlor; how the children gathered in to see it and what a world of wonder it opened to their ~~hold~~ them. The play was the story of David and Goliath. He stole the book from the chest in the study room and committed to memory some of the passages, and when he had made some rag puppets, surprised the family in the sitting room one evening by giving the performance. The puppet play was given again at a church festival and this time the boys' curiosity was aroused to inquire how the thing was managed. Finally he came into possession of the puppets, and then his joy was complete. He played with them by the hour and finally ~~with~~ invited his brothers and sisters and playmates into his show, perhaps charging ^{five} ~~five~~ ^{pence} for

admission. Such a strange mixture of German drama and Italian opera, of antique, classical and Biblical heroes as those puppets represented. Had the boy made clothes for his puppets and prepared what seemed to him a magnificent wardrobe. All this seems very natural and is doubtless the story of Goethe's own puppet play. Once he tried a venture in new pieces and had some of the boys help him manage the puppets but forgot to teach them their parts, so that the undertaking failed, and the children all laughed at him. Thus the boys all turned the puppets and helped him play David and Goliath which they knew. Wilhelm tells this so naturally that I can't help but think that the boy Goethe found himself in such a predicament. Wilhelm's idea was to play every story he read, finally coming to the point where he and his playmates were the actors. I wonder if most of us cannot remember the time when we played such a show with

the neighborhood children and how much
enjoyed it? Will you be a very natural
little boy, even if you did not grow up to be a
very nice man!

Religion.

Whatever else Wilhelm Meister may be it is not a novel of religion, as the term is commonly accepted. The religious idea permeating the first five books is that of a blind faith in Schicksal. The first book, the Confessions, is the purported diary of a girl who struggled for a subtle religious belief and ultimately changed from the Protestant to the Catholic church. Seely thinks that Goethe works out a religion on human activity and its effect on the life in this novel. As I have said before, the deed and the activity leading to and supporting it is an important factor in the life of the novel, but I do not think Seely's position is justifiable in view of the fact that Goethe frankly says: "die That belebt, aber beschränkt."

With the exception of the Schöne Seele there are no persons in the list of characters who trouble themselves much about religion. Some have ideas on the subject, but do not make a practical

religious life. They are nearly all guided by chance, the wofy fate, that is to say they do just about as it pleases them and thus own self's purpose.

Schicksal was a power which rules life and directs everything to man's best interests. Waltke speaks of it as "das Schicksal, das mein Bestimmung eines jeden Bestes ungeliteter weisig." Although this is the power which Waltke follows, Goethe cannot keep from reasoning against and, I am inclined to think, giving his personal opinion on the subject. "Das Schicksal dieser Welt ist aus Notwendigkeit und Zufall gebildet; die Vernunft des Menschen stellt sich zwischen beiden und weisig sie zu beherrschen; sie behandelt das Notwendige als den Grund ihres Schicksals; das Zufällige weisig sie zu lenken, zu leiten und zu nutzen, und nur, indem sie fest und unerschüttert steht, verhindert der Mensch, ein Gott der Erde genannt zu werden. Ueberdies, da sie von Jugend auf gewöhnt, indem

I. 79; 29-31; 36-37.

Naturdingen etwas Willkürliches finden zu
wollen, die dem Zufälligen eine Art von Vernunft
zu schenken mochte, welches zu folgen sogar
eine Religion sei. Herz das etwas mehr, als
seinem eignen Verstande entsagen und seine
Nugungen unbedingten Raum geben? Wir
selden uns ein, fromm zu sein, indem wir
ohne Bedulung menschlichen, uns durch
angenehme Zufälle determinieren lassen
und endlich durch Resulte eines solchen schwank-
enden Lehens den Namen einer göttlichen
Führung geben." Perhaps of Wilhelm had
spatial his common ~~sense~~^{sense} upon the circum-
stances with which he had to deal, instead of
following his inclinations and believing
that a Schicksal was leading him, he would
have succeeded a little better. Goethe further
comments on the idea of fate: "Das Schicksal
ist ein Vorzeichen, aber kein Befehl."
Ich würde mich immer lieber an die Vernunft
eines menschlichen Meisters halten. Das Schicksal

sal, für diesen Kuss hat ich alle Ehrfurcht mag,
 mag an dem Zufall, durch den es wirkt.
 ein sehr ungelinkes Organ haben. Dem
 seltener scheint diesen genau und rein aus-
 zuführen was seine Schülerin hatte. "As an
 example of how chance fails to carry out fulfil-
 er intention be cited: Bisset, das Schicksal
 hätte einen zu einem ganzem Malke-
 stimmt, und dem Zufall hätte ~~es~~ ^{vielleicht}
 es, seine Jugend in schmützigte Hüllen,
 Ställe und Schuppen zu vertragen, glauke,
 In das ein solcher Mann sich jemals zur
 Reinlichkeit, zum Adel, zur Freiheit der Seele
 erheben werde? Mit je lebhafterm Sinn er das
 Kervin in seiner Jugend aufgefasst und nach
 seiner Art veredelt hat, desto gewaltsamer wie
 es sich in der Folge seiner Lehre an ihm
~~er~~ racker, und in es sich, inzwischen das er
 es zu überwinden suchte, mit ihm aufs in-
 nigste verbunden hat." But, "Jeder hat seine
 ! I, 116: 29-34 ² I 117: 14-23

eigenes Glück unter den Händen, wie der Künstler
eine rohe Materie, die er zu einem Gemalt
umzubilden will. Aber es ist mit dieser Kunst wie
mit allem; nur die Fähigkeit dazu wird uns ange-
boren, sie, wenn gelernt und sorgfältig ausge-
übt sein."

Ichtho Wilhelm might have moulded his own
 fortune, as Goethe says everyone might, he
 simply, drifted, drifted, drifted, ascribing
 everything to Schicksal. He admits that he has
 done nothing to make his life a success and
 even congratulates himself that he has got
 along as well as he ~~did~~ has. "Und muss ich nicht
 das Schicksal verehren, das ohne mein Zutun
 mich an das Ziel aller meiner Wünsche führt?
 Beschreibe nicht alles, was ich mir ehemals ausge-
 dacht und vorgesetzt, nun zufällig ohne mein
 Mitwirken? Sondernai genug!". After giving up
 Thuse he says to Iarno, "Sonst, durch ohne Zweck,
 und Plan leicht, ja leichtfertig lebte, kamen mir
 Freundschaft, Liebe, Vergnügen, Gut ^{was} aus mit

offenen Armen entgegen, ja sie drängten sich zu mir; jetzt, da es Ernst wird, scheint das Schicksal mit mir einen andern Weg zu nehmen. Der Entschluss: "Nun wenn meine Hand angestrichen ist vielleicht der erste, der ganz von aus mir selbst kommt." Höflichkeits-
ness will Manana is due to Schicksal, and when the dream is over, Schicksal has but ~~made~~^{made} for his best interests." The decisions of Schicksal are unalterable, he thinks: Weder Irdischen noch Unterirdischen kann gelingen, nachdem Schicksal allein vorgehalten ist.¹³ Even the Kaiser felt the force of this power upon the throne of human destiny, saying, ich gehöre einem unerlöschlichen Schicksal.¹⁴

So I might quote reference after reference showing how men believed in this Schicksal instead of willing to do something and doing it. Schicksal is used over and over again meaning not this power, but the work of the power: in any case, however, there is

some
 1. F. 217:48 - 219:3 - 224:9. 83:41. 84:15-16:33
 II. 224:31-32. 219:10-13. 229 268:23
 I. 78:11 2. I 231:25-26. II. 224:16
 4. I. 194:8-11. II. 73:19

some belief in this power to be found.

Not a few traces of the Christian religion are to be found almost side by side with this Secular. Both Catholic and Protestant churches are represented, Mignon and Spusta being devoted Catholics, while the Schöne Seele becomes a Protestant Heretic. The Bible is mentioned a few times, but nothing is quoted from it. There is no record of the Bible being read at any of the religious services mentioned; even at Mignon's funeral not the slightest reference is made to it. Of Biblical character Mary the mother of Christ, Mary Magdalene, the Good Samaritan, David and Goliath are mentioned, the two last ones in in Wilhelm's puppet play.

No trace of any belief in God can be traced in the life or sayings of either Wilhelm or the followers of the theater. The Schöne Seele has considerably to say about God; his idea seems to be that God is a father loving toward the good children, but immeasurably cruel to the wicked ones. Among the

worldly people in general the idea is that God and things religious are not for everyday life but for solitude and times of trouble. Thence says that the ^{so called} worldly people have no time for religion and take a dose of it now and then as of a tonic upon which to brace themselves up. The Schöne Seele, too, had no time for religion and God when she was a gay society girl.² Christ is regarded as a part of the Godhead, which became human, and redeemed a fallen humanity.³

Fear of death does not seem to be oppressive. The Hesper alone has any decided fear of it and that while he is insane. Wilhelm thinks of death as an eternal destroyer bringing with it the long night.⁴ He has no thought of what may be ~~to~~ after death. ~~In discussing Walther's~~ Goethe speaks of "das erbärmliche leere Beficht des Todes, nur durch den Akt des Eingehens zu ergrücken."⁵

No one but the Schöne Seele says anything about

¹ II, 166: 4-23 - ² II, 85: 23-40 ³ II, 107: 7-15

⁴ II, 282: 40-44 ⁵ II, 211: 11-12 I, 76: 26-27

the place where the disembodied spirit goes after death. She has a vision of hers but does not locate it. She knows of the traditional hell but has no idea that she will ever get there, although she doubts not that some of her neighbors will be there in due time, if they are not already furnished enough in this world. ~~He~~ Heaven is mentioned nearly always in exclamations. Lothario regards his contemplated union with Therese as an earthly heaven. The Schöne Seele believes that she will live after death with God but she does not say a word about heaven.²

People in the novel live up to their beliefs admirably. Wilhelm believed in nothing except Schuckers, so he just lets that carry him along. He does not hesitate to lie upon occasions, nor is his moral attitude exemplary. He did not hesitate to sue for his friend's sweetheart, right under that very friend's eyes. His pledged word of honor is broken with only slight regret. Yet he is not wholly

had, in fact he is kindly hearted to ~~over~~ ^{over} ~~the~~ ^{me},
even attaching to himself three strange per-
sons to support. The Beautiful Soul, whom I
will consider separately later, lived up to her duty
to the best of her ability.

Sunday and public worship get but little
notice. Wilhelm speaks of the Sabbath quiet
broken only by the ringing of the church bells. The
Hayes speaks of the almost involuntarily benign
influence of church service upon its attendants.²
The Beautiful Soul speaks of churches and still
of a dry worship with poor preaching upon
which the souls of the profane feed.³ The con-
fessionist is as prominent as any other church
service, but is sometimes mentioned al-
most with ridicule.⁴ The Catholic church is the
one most frequently referred to, together with its
representatives the priests and Bishops.⁵ Many
of these are traveling but some are local. Wil-

¹ I, 28:29-31 ² I, 132:1-18 ³ II, 109:3-8. ⁴ II 146:1

⁵ II, 51:22-23 II 131:30-31.
65:16

I 85:21-22.
I 221:22

253:22
146:41-42

leben stayed at the home of the village priest
 during his illness. The *Schöne Seele* tells of the
Obhofsriediger and his colleagues, and criticises
 their preaching rather severely.² Monasteries
 were in existence, Serls and the Harper having
 spent some time in one. The latter's story presents
 a very pitiful side of the system of dedicating
 children to the church when too young to choose their
 own life work.³ *Serls* biographically tells of the monks
 keeping a carnival by giving the story of the
 passion week in drama form before the people.⁴
 Rome, St Peter's church, and the Pope were held in high
 veneration by the trusting *Sperata*, who contemplated
 a pilgrimage to them.⁵

The influence of the church officials upon the
 ignorant people, in Italy particularly, was
 very great. Note the almost absolute power which
 her confessor was able to exert over *Sperata* in pre-
 senting her sins to her in the strongest light
 possible.⁶ Their influence on the ignorant people

¹ I, 217:17 - 218:10 ² II 189:3 - 8 ³ II, 275:5 - 11
 279: - 285

⁴ II, 241:8:30 - 258:12 ⁵ II, 281:38-41.

⁶ II 279:20 - 41

may be seen in the way they made the Italians peasants believe that Sperata was a charmed maiden to such an extent that they almost worshipped her! The humble trusting faith of Sperata and Mignon, founded as it is by superstition nourished by their religious training, is one of the purest if most pitiful things in the religion of the novel. From the time that Sperata heard the story about the possibility of her dead child being restored, she never ceased to pray that she might find all its bones and to believe that, once found, her prayer would be answered and her child resurrected; and finally when she dreamed that her prayer had been answered and saw her baby in a dream, and found the skeleton gone, she died happy in her faith. Mignon, her child, once had a vision of the Virgin Mary who thus promised to take care of her, and Mignon never believed otherwise. Mignon's devotion is shown by the tattooed cross on her arm, a thing extremely re-

¹ II, 282: (6-20)

² II, 222: 28-34

relating to modern sensibilities.² Another touch of popular belief is to be found in the Hebräer believing that *Sperata* became a Saint, and then making pilgrimages to her tomb. Natalia tells us of one popular belief among the German peasants; the pupils had heard the village children talk about the angels, and say that they came to reward good children and punish bad ones.¹ So one day when ~~the~~ ^{the} two little girls had a birthday, Natalia dressed Mignois up as an angel, with long white robe and white glistening wings and let her take in a basket of things to the children, who speedily saw through the make-up and discovered their schoolmate.

The ~~Pro~~^Ptestant church organization mentioned is the *Bannerhut* society. Their founder was a boy named Gruendorf and their organization and meetings were kept secret on account of the bitter opposition shown them by the Catholic Church. They met

¹ II. 213; 24-42 - 216; 17 ² II. 271; 33-37

in private houses, upon the walls of which were characteristic pictures of the society. They seemed to have some sort of a watch word by which a strange member might make himself known to the others. The Ebersdorf Gesangsbuch was a volume particularly adapted to their use. A cross, of what design it is not stated was the badge of the society. The Schöne Seele separated herself from the Catholic faith. She assigns no definite reason. I take it that after her struggle for a deeper personal faith she disused a religion which emphasized personal piety rather than religious form. She kept up some relations with both religions for some time. Besides the Schöne Seele, Natalia Leharis and the Countess all mention in a more or less indirect way the society and its teachings.

With regard to the Schöne Seele: after study

ing her confessions rather fruitlessly.
 I have come to the conclusion that (1) she believed, implicitly in God, but he said
 no that he ~~was~~ cares for his children only
 while they are good, but not when they are
 bad. (2) She believed, as did her uncle and friends
 in a Christian duty, who assumed human
 form and died for the sins of God's own
 children. (3) The humanization of Christ as
 a part of the Godhead is the only means of
 redeeming humanity. (4) Prayer is the
 means of communication with God. It is
 not possible with the busy work of every day
 life, but only in solitude and in the
 and anxiety. (5) She believed in a future
 life. She knew of a hell, but thought there
 was no possibility of going there ~~herself~~ -
 it might be used with cases other people.
 (6) She lived her life to the best of her
 ability. So subtle an examination of her ever
 changing feelings, makes her belief doubt-
 ful even to herself.

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